

American Art News

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Showing 38 Pictures, Selling 31, Mr. Knight Makes Record



"THE AFTERGLOW"

Purchased by President Harding and now hanging in his private apartment at the White House. It was painted on the grounds of the Manor de Chantecroix, Mr. Knight's place in Normandy.

By ASTON KNIGHT

Aston Knight, American painter who lives in Normandy, has made a decided hit with the American Presidential family. Three of his canvases have been purchased by Mr. and Mrs. Harding, and one of them now hangs in the White House.

When Mr. Knight was exhibiting his landscapes in Washington a year and a half ago, Mrs. Harding went to view them. She very much liked one in particular called "The Afterglow," and took the President to see it.

They bought it to hang in their apartment, but nothing was said about it for publication at that time. Later, Mrs. Harding bought "Study of Water" which, like the first picture, was a scene of Normandy, and gave it to Miss Gillett, daughter of the Speaker of the House of Representatives, as a wedding present.

Recently, at the exhibition of Mr. Knight's landscapes in the John Levy Galleries, Mrs. Harding was pleased by a painting called "Le Pont Valen-

trè," done at Cahors, Normandy, and she purchased it to give as a wedding present to Miss Sewall, the bride of Senator Edge of New Jersey. Mr. Knight may now be said to hold the record for White House preferment among living artists.

No more successful one-man show has been given in New York in years than that by Mr. Knight just closed at the Levy Galleries. Thirty-one pictures were sold out of thirty-eight on display.

FIVE PAINTINGS LEFT HARTFORD BY STORY

Works by Ranger, Fromentin and Fortuny Included in Painter's Gift to Wadsworth Atheneum

HARTFORD—George H. Story, honorary curator of the Wadsworth Atheneum, who died Nov. 24, bequeathed five paintings to the Atheneum. They are a landscape by Ranger, an Egyptian landscape by Fromentin, a study of a head by Fortuny, "The Kittens" by Henrietta Ronner and "The Bather" by William Etty. The pictures have not as yet been delivered. Mr. Story was curator of paintings at the Metropolitan Museum from 1899 to 1906 during the last two years of which time he was also director.

The painting by Russell Cheney, which was presented to the Atheneum by his two brothers, Philip and Clifford D. Cheney, was given in memory of their mother, Ednah Dow Cheney. It is entitled "Skungimaug—Morning," and was recently exhibited in the Annex Gallery of the Atheneum, and was illustrated in THE AMERICAN ART NEWS of Nov. 11.

Duveen Presents Metropolitan With Three Bakst Water Colors

Sir Joseph Duveen has purchased three water colors from the Bakst exhibition at Knoedler's and presented them to the Metropolitan Museum.

One of these is of Nijinsky as a Hindoo prince, a second portrays Daphnis and Chloe with their flocks, while the third is "Une Dévote Russe," which was one of a group of Russian subjects.

Sales Total \$28,583 At Winter Academy

Sixteen Paintings, Three Sculptures, Twenty-nine Black-and-Whites Among Works Bought

Including the sales reported in THE ART NEWS of Dec. 9, there were sixteen paintings, three sculptures and twenty-nine black-and-whites sold at the Winter Exhibition of the National Academy of Design for a grand total of \$28,583. Of this sum, \$11,500 was expended out of the Ranger Fund for six paintings. The Academy also obtained a commission for a portrait for Ernest L. Ipsen.

The canvases purchased out of the Ranger Fund include "Winds of Destiny" by Eliot Clark, "Sleep" by Leon Kroll, "Morning in Summer" by Leonard Ochtman, "The Maumee River" by Carlton T. Chapman, "The High Seas" by Gordon Grant, and "The Quiet Valley" by Guy Wiggins.

Other canvases sold and not previously reported are "Gilded Clouds" by James Knox, "Autumn Reverie" by Franklin DeHaven, "A Shady Spot" by G. Glenn Newell, "Sunshine and Haze" by C. C. Curran, and "Sunset Glow, Venice," by George H. Bogert. The one work of sculpture sold and not previously reported was the "Little Girl" by Grace P. Neal.

In addition to the nine prints previously reported, the following sales of black-and-whites were made: "Desert Freight" by Kerr Eby, "Church at Veere" by J. Paul Verres, "Doorway in Thiers" and "The Gothic Spirit" by John Taylor Arms, "Tenements, Old and New," by Morris Greenberg, "Coal Heavers" and (Continued on page 10)

CO-OPERATIVE IDEA IS PLEDGED \$180,000

Enough to Conduct the Galleries of New Painters and Sculptors' Association for Three Years

Work on the new galleries in the Grand Central Terminal of the Painters and Sculptors' Gallery Association has made such progress that the prospect seems bright that the new organization will hold its opening exhibition about Feb. 1, as planned. The twenty galleries are plastered and carpenters are engaged on the woodwork.

There are now 100 lay members who have each subscribed \$600 annually for three years, making a total fund of \$180,000, sufficient to carry on the galleries for three years. When the plan was announced one month ago, sixty subscribers had guaranteed \$600 a year each.

New Royal Academy Associates

LONDON—A sculptor and an architect have been added to the ranks of Royal Academy Associates. The former is Alfred Turner, the second is Herbert Baker, who has won his laurels in connection with work at Delhi and in South Africa. Both appointments confirm the opinion which has been formed as to the more enlightened spirit animating academic elections.

Siebert Wins Big Munich Prize

ST. LOUIS—Ehrhardt Siebert, son of Dr. A. Siebert of St. Louis, has been awarded the grand prize for sculpture in the Academy at Munich. He is the designer of the soldiers' memorial soon to be erected at Kirkwood, Mo.

A Mood of Nature Subtly Rendered



"EARLY SPRING"

By HENRY C. WHITE

In the artist's exhibition at the Milch Galleries, New York, Dec. 26 to Jan. 13

ART GALLERY PLAN A LOTTERY, HE SAYS

Lawyer Points to Legal Decision Against Art Union in 1851 as Against Grand Central Scheme

From a lawyer who is an art lover and a man profoundly interested in everything concerning the progress of the arts in this country, THE AMERICAN ART NEWS has received the following statement regarding the legal aspect of that feature of the newly organized Painters and Sculptors Gallery Association which pertains to the proposal to distribute annually by lot a work of art to each lay member of the organization who subscribes \$600 a year to the support of the enterprise.

It will be noted that the lawyer who wrote the statement points out that one solution of the problem would be to devote the best of the pictures contributed to the association to the establishment of a sort of "American Luxembourg," which, he says, would be "for the benefit of the public."

The statement in full is as follows: "In view of the organization now soliciting subscriptions from patrons of American art, and also contributions by artists of their works to the galleries to be established at the Grand Central Station in the city of New York, each lay contributor to have the right annually to draw by lot one of the pictures contributed by the artists, the following must certainly be of interest.

"In 1839 an association was formed in New York, called the Apollo Association, for the encouragement of the fine arts. The constitution which was adopted provided, among other things, for a committee of management consisting of officers to purchase with funds of the association works of art executed by American artists. It further provided: 'At the annual meeting of the association in December, the works of art purchased during the year should become by lot publicly determined the property of individual members, each member being entitled to one chance or share in each distribution for each five dollars by him subscribed and paid.' The by-laws provided the exact manner in which this distribution by chance or lot should be decided.

"Under the lottery law, as it then existed in the state of New York, the governors of the Alms House of the City of New York had the right to recover three times the value of any lottery from the offending parties, the proceeds to go to the Alms House. Accordingly suit was brought by the Alms House against the American Art Union, to which title the Apollo Association had changed its name. The claim was for \$300, being three times the value of a picture called, 'The Huguenots Going to Worship in Charleston Harbor.' This case was carried to the Court of Appeals of the state of New York and is reported in the seventh volume of the New York Reports, at page 228. This report states as follows:

"The association both before and after its incorporation was devoted to the promotion of the fine arts and the encouragement of American artists. The funds obtained by the annual subscriptions of (Continued on page 4)

NATIONAL ETCHERS' SHOW IN BROOKLYN

Ninety Artists, Represented by 222 Prints, Display Work of a High Order—First Prize to Haskell

The seventh annual exhibition of the Brooklyn Society of Etchers was opened with a first view in the Brooklyn Museum on the afternoon of Dec. 19 for the members and their friends. The print galleries were unusually attractive, with the 222 prints comprising the show widely spaced in the wall cases giving each print an agreeable detachment from its fellows.

The Mrs. Henry F. Noyes prize of \$50 was awarded to Ernest Haskell for his etching, "The Mirror of the Goddess," a lake reflecting a mountain. The Kate W. Arms memorial prize of \$25 went to Anne Goldthwaite for her "Head," and the Nathan I. Bijur prize of \$25 to P. Grassly for "Sprawlers." The jury of awards included Miss Susan A. Hutchinson, curator of prints of the Brooklyn Museum; Dr. Frank Weitenkampf, of the New York Public Library; Eugene Higgins, and Ernest D. Roth of the society giving show.

In accordance with custom, the organization invited artists in all parts of the country to send prints so that this exhibition is again national in character. While the society has only fifty-five active members the work of ninety artists is on view. Among these J. Andre Smith has six prints, Stanley W. Woodward two landscapes, C. Jac Young four, including the charming "Flowers for Sale," and Will Simmons three animal studies in aquatint and his "Bison, the Long Trail."

Ernest D. Roth shows four etchings of Spanish scenes and French and Florentine views; Henry B. Shope displays seven works, and Louis C. Rosenberg four including the "Piazza S. Pietro" which may have suggested the façade of our Pennsylvania Terminal; M. Paul Roche and Frederick Reynolds are each represented by three etchings; and Joseph Pennell by two New York scenes. Will J. Quinlan has an etching of the "Smith Building," and a view "From Washington Heights," Carl J. Nordell the charming "Goose Cove Willows," Robert F. Logan a view of Notre Dame and of "St. Nicholas du Chardonnet," and William Heyer five etchings of old streets in lower New York.

In addition to his Noyes prize winner, Ernest Haskell shows four other prints, two of which are in mezzotint: Edward Hopper exhibits the "East Side Interior" and "The Railroad." Sears Gallagher has a group of five varied etchings, and Zella de Milhau her "Boats Along Shore" in mezzotint and her admirable aquatint of "The Cañon." Besides their respective prize-winning proofs, Anne Goldthwaite shows the "Major" and P. Grassly his amusing study of "An Etcher." Clifford Addams has six prints and John Taylor Arms eight, including his new aquatint, "The American Clipper Ship"; Frank W. Benson has four etchings and Katherine Cameron five. The exhibition will continue until Jan. 28.

Interiors by Many Artists

The exhibition of paintings of interiors at the Belmaison Gallery, John Wanamaker's, is unique in idea and

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proves an unusually attractive show. There are interiors of all sorts, from cathedrals to artists' studios, and from French salons to farmhouse kitchens, treated by artists as far removed in interests as Walter Gay and Robert Chanler.

Power O'Malley's "The Studio" depicts a great north light that forms a wall and part of the ceiling; Emile Holzauer also paints an artist's studio, showing a painter at work while a nearby window affords a contrast of interior and outdoor light. Gustave Gwodzeski gives a vivid impression of his sensation of color in a corner of the Morgan collection at the Metropolitan Museum. Lymen Sayen proves that a modern interior treated in a vivid modern style of painting may produce an interest-compelling result.

Samuel Halpert devotes himself to portraying the vivid color of the stained glass windows of the cathedral at Toledo while George Hart presents

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the brown shadows of a Bavarian church. Charles Sheeler has nine photographs of the interior of an early Pennsylvania house which are not only fine in composition but subtle in their appreciation of values as expressed in black and white.

Other worth while contributions come from H. E. Schnakenberg, Edward Hopper, Owen Merton, Louis Bouché, Hugo Robus, Niles Spencer, Gus Mager, William Glackens and Marguerite Zorach.

Slade's First New York Show

For the first exhibition he has held in New York city C. Arnold Slade is showing in the Howard Young Galleries until the end of December fifteen large paintings and thirty-one smaller works. The subjects range from his home country at the end of Cape Cod to French, Venetian and North African scenes and types.

The largest canvas is an anecdotal war picture, "The Comrade's Story," a typical French Salon work. At one end of a room before a window overlooking a garden a French soldier sits at a table telling two women some tale, perhaps connected with the death of a comrade. The grave absorption of the three figures is telling, but admirers of technique will find here a keener pleasure in the painting of the soldier's cap and the tablecloth, which represents the last word in realistic still life.

Mr. Slade's eight Cape Cod landscapes are delightful in color and atmosphere, particularly in the effect of chilling air in the "Misty Morning, Provincetown." His "Water Motion," a study of a hollow swell washing past an isolated point of rock, is vivid enough to create a qualm in one's internal economy, and his large upright, a "Nubian Boy," is admirable for its representation of a type and for the painting of the lustrous green cloak which the youth wears.

New York's First Rodin Show

Sculptures and drawings by Rodin, which have just arrived in this country, are exhibited at the Brummer Gallery until Jan. 13. The group, which includes many of Rodin's best known works, is the largest ever exhibited here outside of a museum. Rodin was always opposed to exhibitions of his work so that a "one-man show" of his sculptures is still a rarity.

The "Eve," seen in the Metropolitan Museum in bronze, is even more beautiful in the marble. There are two busts and a head of Balzac, made when Rodin was preparing for the famous full-length statue executed for, and rejected by, the Society of Men of Letters. They are vivid with character, for Rodin could express personality definitely when he chose, just as he could rise to something larger than human personality, as in "The Thinker," which is shown in a small model in bronze.

An exceedingly interesting group consists of the small models made for the "Bourgeois of Calais."

F. Harriman Wright's Work

For his second exhibition in New York this year, F. Harriman Wright is showing in the Ainslie Galleries through this month twenty-five paintings which include a few of the Old World romantic scenes first displayed at the Art Center last spring. Among these are the charming "Garden Party, Touraine, XVI Century" and "Courtyard, French Chateau, XVI Century," compositions filled with the color of rich costumes and suggestions of handsome architectural designs.

The new world of our own time and place is pictured in a lovely low-toned view of "Noank, Conn.," an "Autumn Scene" and "Riders—Central Park," three paintings which show that Mr. Wright is quite as much at home in our literalness as he is in the artifices of his Renaissance romances in paint.

Mrs. Brumback's New Gallery

Louise Upton Brumback is opening her new gallery in her home at 7 East 12th St. with an exhibition of her own paintings. Mrs. Brumback is planning to hold exhibitions by various artists in this gallery, which has been especially designed for good lighting facilities.

Mrs. Brumback paints many subjects with equal facility—marines, flowers, and landscapes. She likes to turn from one subject to another, and from one way of working to another, to keep her viewpoint fresh and to broaden the scope of her abilities. One of the pictures which shows her personal way of looking at things is a small canvas, painted in the springtime, with a blossoming tree seen against the winding tracery of inlets and promontories looking toward Anisquam from Gloucester.

Another subject is a dahlia field, which is treated with an appreciation of the relation of values between the scintillating brilliance of the flowers themselves and the houses and sky, which appear dark and dull by comparison.

Water Colors of Mountains

Thirty-three water colors by John Kellogg Woodruff are shown at the branch of the New York Public Library at 96th St. and Lexington Ave. until Dec. 30. Mr. Kellogg likes mountain scenery and waterfalls dashing down over rocks and has found subjects in the Catskills, the Adirondacks and in the Hudson River highlands. A lover of brilliant color and a pure wash brushed in with rapidity and accuracy, the artist has produced attractive results in such pictures as that of the waterfall known as the "Bridal Veil," in the Catskills, and the boiling waters of Dunderberg Clove. The granite rocks sloping sharply down to the water are well portrayed in the "Chapel Pond," one of the Adirondack group, while the finest picture shown is perhaps a subdued evening scene of Anthony's Nose reflected in the water, with a lone pine in the foreground.

Lechaye at Civic Club

Myron Lechaye, whose paintings are shown in the gallery of the Civic Club, approaches his subjects from several distinct angles. There are a number of landscapes, particularly one showing a green slope by the water with a pier running out from the bank, handled broadly but pictorially, with the colors seen as the average eye would see them.

Quite in a different spirit—one which concerns itself with the possibilities of color alone—is a painting of a house with a horse and cart before it, the whole developed in bright flat masses of red, purple, yellow and green. There are also purely abstract subjects.

Landscapes by Harold Phelan

Harold L. Phelan is exhibiting landscapes at the Babcock Galleries until Dec. 30. His subjects, which are drawn mostly from Connecticut, include an "Early Morning," whose slender trees against a pale sky are presented much as Corot would have treated a similar theme in the woods of Fontainebleau. The influence of the French painter prevails in a number of the pictures, as in the "Inlet, Noank" with its warm, enfolding sunshine which touches with a mellow glow the well-drawn branches and trunks of a large tree at the water's edge.

"Sunset—Mystic River" is big in feeling and treats of the things that most interest the artist, a glowing sky, a group of trees, a stream of quiet water, the whole building up an effect of the undisturbed calm of nature. "A Connecticut Evening" depicts stately trees bordering a stream and seems rather to be a scene from some Old World park rather than from our own less cultivated landscape.

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Two Shows at Mrs. Sterner's

While lovers of birds will enjoy the way Charles E. Heil has painted the water colors shown at Mrs. Sterner's Gallery, one does not have to be an ornithologist to appreciate the artistry that has gone into their making. The fine accuracy which distinguishes his presentation of each feathered subject is equalled by an instinctive feeling for line.

A picture of a humming bird balanced between two morning glories is beautifully designed, and one of an oriole hesitating on a spray of ragged leaves is decorative in its proportions. There is a lovely winter landscape background for two feathered creatures which are not afraid of the snow, while the robin sits among full-blown apple blossoms.

In conjunction with these a group of lithographs, drawings, water colors and etchings is on view for the Junior Art Patrons. Arthur B. Davies has some unusual figure subjects, one with three nudes and a figure in black being typical of his ease of composition. William Meyerowitz achieves delicacy and depth in his "Park Riders." Edward Hopper's two subjects indicate that he is an etcher to be watched. His East Side interior and a boat scene handle ordinary subjects in a highly individual manner. There are a pleasing color print of flowers by Anne Goldthwaite, water colors by Owen Merton and Harold Sterner; a "nezzotint," "The Workhouse Gang," by Eugene Higgins, and a boat subject from St. Tropez by Samuel Halpert. Other contributors are Hayes Miller, Edward Hurley, Clifford Addams and Albert Sterner. The exhibition will be open until the end of the month.

W. B. Green's Vivid Water Colors

Coming from New England as he does, it is only natural that William Bradford Green should belong to the school of water-color painting which is enjoying a revival in that section. The thirty-seven pictures he is showing in the Brown-Robertson Gallery through December, and the first he has ever exhibited in New York, are brilliant in color and obviously spontaneous impressions, for he believes that "a water-colorist should complete his picture at one sitting, rarely touching it again."

That he carries this principle into practice is made plain in his varied coast scenes at Ogunquit, including the amusing "Beach at Ogunquit" with its little figures, wide expanses of sand and sea and the notes of man's way of musing up a place of natural beauty. His "Glorious Sea" is striking in its courageous use of color as well as in the beauty of its sea forms.

Robert Paints French Palaces

A group of forty-six water colors of the palaces and chateaux of France and the gardens of Italy by Marius Hubert Robert are shown at the Wildenstein Gal-

leries through the month. The artist is a descendant of the famous landscape painter, Hubert Robert, who was a friend of Fragonard. Another of his forebears was Van Marcke, the animal painter, while his own father was a landscapist.

With such an inheritance it is not strange that he should have elected art as his field. And being a Frenchman it was quite natural for him to paint the particular glory of France, the creations of her architects, and her stately parks and woodlands. In several instances only has the artist shown us rural France, while his favorite subjects are the Trianon, the fountains at Versailles and the Chateau of Chantilly.

The Inn of William the Conqueror at Deauville is the subject of a brilliant water color lent by the King of Spain, while a golden toned river scene from the Riviera comes from the collection of the King of Belgium.

Conrow's Pictures in Brooklyn

Wilford S. Conrow is showing in the Plymouth Institute Gallery, Hicks and Orange streets, Brooklyn, seven portraits, his well-known painting of George Washington and other pictures that show the range of his art. The portraits include those of Fahim Kouchakji, the late Cephas Brainerd, Major E. Alexander Powell, the military correspondent; Miss Clara J. Jordan and Professor W. H. Goodyear, curator of fine arts of the Brooklyn Museum.

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**PRINTS AT MUSEUM
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Greatest Figure Among Primitive German Engravers Represented in Metropolitan's Acquisitions

The print department and the Egyptian section of the Metropolitan Museum of Art vie with each other in showing objects of unusual interest among the recent acquisitions which were placed on view Dec. 22.

Of chief importance among the prints is a group by the Master E. S., the greatest figure among the primitive German engravers. The opportunity for the Museum to acquire these plates resulted from the unsettled conditions which followed the war and the consequent consolidation of two Viennese collections, that of the Albertina and the Hausbibliothek. This gave duplicates to the joint collection, and these duplicates the Metropolitan has purchased, making the most important addition to the print department in its history.

Other prints shown include Mantegna's "Entombment," examples of the work of Schongauer, Dürer, Rembrandt and Fragonard, the Ulm edition of Botticelli's "Noble Ladies of 1473," volumes illustrated by Daumier; early aquatints and many other exhibits which make this group singularly representative of all periods.

In the Egyptian department are shown the results of the last two seasons' excavations by the Museum's Egyptian expedition, as well as important objects acquired by purchase. In addition to the two heroic statues of Merneptah which have been on view a month, there have been arranged in the Third Egyptian room other objects which arrived last summer. The objects date from the XIth and XIIth dynasties (2100-1800 B. C.) and include funerary statuettes, toilet vases, mirrors and jewelry including beautiful beads of gold and faience from the tomb of the Princess Mait. There are also foundation deposits from two temples at Thebes and from one of the pyramids at Lisht.

By far the most interesting exhibit from the human point of view is a series of letters on papyrus, discovered in a tomb of the XIth dynasty, written by an Egyptian landowner, Hekanakht, to members of his family in a new home near Thebes. He himself had returned to the south, near Memphis. These letters not only relate to business but also give an intimate glimpse into family affairs. One letter, no doubt the oldest in the world, had never been opened.

A third exhibition at the Museum is of one of Cashmere shawls. As a setting for these once popular articles of dress there have been hung portraits by Giuseppe Fagnani, painted in 1869, of nine young society women of the day who were chosen for their beauty to represent the nine muses.

Worcester Museum Has Helpful Catalogue for Research Workers

The Worcester Art Museum has issued a new "Catalogue of Paintings and Drawings" devoted to works in the permanent collections of the institution which is the first of a series of such catalogues to be issued from time to time devoted respectively to paintings, sculpture, Japanese prints and the minor arts in the museum collection.

Raymond Henniker-Heaton, director of the Museum, has prepared this catalogue with two points in view—first, to be of ready use for the average visitor to the galleries, and second, to be of service to those engaged in research and who are unable to see the original pictures in the museum. For this last-named class Mr. Henniker-Heaton has provided information as to color and details, more particularly of the paintings belonging to the earlier epochs.

The first 159 pages are devoted to illustrations of the more important paintings and their descriptions, beginning with Guido da Siena and ending with a drawing by Rodin. This is followed by the catalogue proper, and the artists are arranged under schools, the index being admirably arranged. There is also a plan of the museum showing the galleries on the three floors and the various schools and other purposes to which they are devoted. Mr. Henniker-Heaton's catalogue may well be described as a model one for putting the resources of the Worcester Art Museum at the convenience of the visitor and the distant student.

Miss Oakley's Gift to President

PHILADELPHIA—A copy of the folio reproducing in color Violet Oakley's murals in the Capitol at Harrisburg was presented to President Harding at the White House on Dec. 13. Senator George Wharton Pepper, of Pennsylvania, presented Miss Oakley to the President.

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"NUDE" By K. MATSUBARA
In the second exhibition of the East West Art Society in the San Francisco Museum of Art

**Fifteen Sales at Exhibition
Of Women Painters at Ferargil's**

At the exhibition held by the National Association of Women Painters and Sculptors at the Ferargil Galleries, the following pictures were sold: "November" by Fern Coppedge, "La Petite Paysanne" by Constance Curtis, "Fruit" by Hallie Champlin Fenton, "Summer Color" by Anna Frost, "Lingering Autumn" by Sara M. Hess, "A Little White House" by Harriet Lord, "Color Arrangement" and "Summer Phlox" by Maud M. Mason, "A Devon Cottage" by Alethea Hill Platt, "Blue and Gold" by Elizabeth Price, "Bear Mountain" by Agnes M. Richmond, "After the Haul" by Mary G. Rogers, "The End of the Road" by Ida Wells Stroud, "Autumn Meadows" by Julia M. Wickham and "The Little Canoe" by Alice Beach Winter.

**Newark Museum Has Exhibition
of Real Sources of Pigments**

In connection with an exhibition of intimate paintings by modern Americans the Newark Museum is showing a collection of the natural sources of the pigments used from ancient times to the present in the production of paintings.

The source of artists' materials, its relation to their quality and a comparison with less enduring products of the modern chemist are subjects rarely considered by art lovers in connection with the paintings which they admire. This annotated collection of minerals and plants, and informing facts about the animals, upon whose properties the expression of the painter's art formerly depended, is of decided interest to both artists and art lovers.

A Portrait Feature of the Water Color Show



"LUCY" By ELINOR BARNARD
This portrait of the daughter of Dr. and Mrs. T. Lawrence Saunders of New York is one of the features of the combined exhibition of the American Water Color Society and the New York Water Color Club at the Fine Arts Building, Dec. 23 to Jan. 9

**Special Prize of \$300 Offered
by the Architectural League**

A special prize of \$300 is offered by the Architectural League for the best collaborative design submitted by an architect, a sculptor and a mural painter. This will be awarded in addition to the Henry O. Avery prize of \$50 for the most meritorious piece of small sculpture by a living artist under 30, at the annual exhibition opening Jan. 26 in the Fine Arts building.

To stimulate greater interest in the collaborative competition the league will offer, in addition to the regular prize, an amount not to exceed \$100 to defray the costs of the material and the making of the model. The league proposes a real problem for solution—franking motifs to the entrance of an exhibition of fine

arts, the successful sketch to be executed by its authors as a model for its annual show. The problem is the decorative treatment of the side piers of the present doorway and approach to the central gallery from the south gallery in the Fine Arts building. The two spaces each side of the opening are to be enriched by decorative pylons in which architecture, sculpture and painting are to be combined in a collaborative design. The committee on competition and awards is composed of Stepan de Kosenko, Alfred Geiffert, Jr.; John Gregory, J. Scott Williams and Harvey Wiley Corbett, chairman.

The league regularly awards each year medals for painting, sculpture, architecture and landscape architecture and design and craftsmanship in native industrial art production.


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Canadian Girl in a Canadian Landscape



"MARCELLE" By LILLIAS TORRANCE NEWTON
One of the features of the Forty-fourth Exhibition of the Royal Canadian Academy of Arts, at Montreal.

BOND'S ART WORKS
TO GO AT AUCTION

Collection of Baltimore Amateur, Including Masterpieces, Will Be Sold at American Galleries

The American Art Association will sell at auction the paintings, water colors and pastels by the Barbizon masters, their contemporaries, and early English artists collected by the late Hugh L. Bond, a well-known amateur of Baltimore. For many years, Mr. Bond was general counsel of the Baltimore and Ohio Railroad.

This collection, which comprises nearly 100 pictures, includes the following works: "The Nun," a pastel by François Saint-Bonvin; "A Marine," a water color by J. M. W. Turner, R.A.; "Child with Boat," a water color by Josef Israels; "Edge of the Woods" by Corot; "Flora" by N. V. Diaz; "Femmes Romaines a La Fontaine" by Gérôme; "Children at the Seashore" by B. J. Blommers; "A Farm in Holland" by Theophile de Bock; "Laboureur du Lot" by A. G. Decamps; "Sheep and Shepherdess," "Le Repose," "Farmer at Work," "L'Abreuvoir" by Charles Emile Jaque; "Sunset" by Jules Dupré; "The Ash Tree" and "River Landscape" by Harpignies; "Prairie du Moulin" by Emile Bastien-Lepage; "St. Mammes—Le Soir" by Alfred Sisley; "Near Trouville" by Eugene Boudin; "Hunters in Snow" by John Lewis Brown; "Winter" by Frits Thaulow; "St. Sepulveda" by Ignacio Zuloaga; "Ladies in the Woods" by Adolph Monticelli; "Gold Man's Hut, Colorado," and "Sunset in Autumn" by Ralph A. Blakelock, N.A.; "The Ochils, Near Stirling," "Kensington Gardens" and "Isle of Arran" by David Young Cameron; "The Whisperings of Cupid" by Henri Fantin-Latour; "La Côte d'Equihen" by Jean Charles Cazin; "Le Chemineau" by Leon Auguste Lhermitte; "Grace" by Alphonse Legros; "Portrait of a Young Man" by David Bailly of Leyden; "Portrait of a Lady," a pastel, by Jacques Louis David; "Portrait of a Lady" by George Henry Harlow, an interesting "Portrait of Mrs. Robert Gilmor of Baltimore" by the early American artist, John Wesley Jarvis; "Portrait of a Gentleman" (Henry Fentern), an important pastel by John Russell, R.A., and "Music" by Angelica Kaufmann, R.A.

The sale will be held in the Assembly Hall of the new American Art Galleries, Madison Ave., 56th to 57th Sts., on the evening of Jan. 11, previous to which date the pictures will be on free public view at the galleries.

Rosenberg Collection of Art

Sold at Frankfort-on-Main
FRANKFORT-ON-MAIN. — The firm of Bangel has dispersed the Rosenberg art collection, previously owned by Dr. Glitza. Hofstede de Groot and Friedlaender are the authors of the catalogues, a fact indicative of the high standard of the collection. For a Lucas von Cranach, "Hercules and Omphale," 6,100,000 marks were given. A triptych by the Master of the Death of the Virgin brought 3,200,000 marks, and a Dutch picture of the XVIIth century by Jan Molenaer went for 1,500,000 marks. Among the pictures of the old German school, a portrait by Amberger realized 900,000 marks. An interior of a church by Paul Jouvanel dated 1632 was sold for 560,000 marks.

The same firm sold at auction pictures by Schreyer. "Horses on the Ice" went for 700,000 marks, "Patrouille" for 420,000 and "Arabs in the Desert" for 260,000.

LILLIAN RUSSELL
SALE BRINGS \$62,000

Art Objects, Jewelry and Apparel of Actress Find Many Buyers, Some for Sentimental Reasons

Objects of art, jewels, house furnishings and articles of apparel which were the property of the late Mrs. Alexander P. Moore (Lillian Russell), of Pittsburgh, 756 lots in all, were sold for her estate at the American Art Galleries on Dec. 14, 15 and 16. They brought \$62,016.50. Friends of the famous comedienne, including actors, actresses and theatrical managers, and collectors attended the sessions, and many purchases were made because of sentimental associations. Among the more important items sold were:

117—Fuchien group, Kuan-Yin seated; Mrs. Elias Kempner\$140
142—Pair of gourd-shaped bottles, Kang-hsi; Augustus S. Huttenius\$210
153—Set of three oviform covered vases, Kang-hsi; W. G. Bertram\$450
182—Three-color decorated jar with cover, Kang-hsi; Miss K. Shultz\$180
185—Club-shaped vase, famille verte decoration, Kang-hsi; R. N. Moore\$270
250—Pair of miniature lanterns, painted and gilded; Mrs. Jesse L. Livermore\$170
440—Oriental ruby and diamond ring; Henry Meyer\$1,100
441—Oriental cabochon ring set with thirty-two diamonds; Miss Adele Vogel\$1,400
445—Diamond and pearl flexible bracelet; Miss L. J. Livermore\$1,025
446—Diamond and pearl sash; Otto Berner, agent\$4,075
447—Platinum and diamond chain and Maltese Cross pendant; Otto Berner, agent\$8,000
448—Diamond bowknot pin; P. Alexander\$2,250
450—Diamond and oriental sapphire pin; Otto Berner, agent\$1,025
451—Pearl and diamond brooch; Otto Berner, agent\$1,500
451A—Solitaire diamond; Mrs. Herbert Brown\$2,050
484—Russian sable cape; J. E. Roe\$1,000
487—Chinchilla wrap; Mrs. Ray Levine\$2,400
680—Pair of Spanish mahogany arm chairs, Chippendale style; S. W. Fredericks\$220
681—Pair of Spanish mahogany side chairs, Chippendale style; S. W. Fredericks\$240
717—Set of mahogany dining room furniture; Joseph Rudomen\$700
750—Persian silk rug; Mrs. S. Waldeman\$210
752—Tabriz rug; Mrs. Charles Fleischer\$300

EARLY AMERICAN FURNITURE.
American Art Galleries—Early American furniture, glass, silver and other furnishings from various collections, Dec. 13. Total, \$8,213 for 171 lots. The more important items:

89—Nest of four George III silver beakers, London hall mark, 1809, made by Rebecca Enes and Edward Barnard; Ernest Staufen\$150
74—Four XVIIIth century French silver candlesticks on gadrooned urn-shaped base; Mrs. B. Cornelius, Jr.\$210
132—Eight mahogany chairs, early American; Mrs. D. de Barnard\$280
136—Carved mahogany tilting dish-rim table, American XVIIIth century; William B. Dillon\$160
146—Gilded banjo clock, by Willard; Mrs. E. T. H. Talmadge, Jr.\$210
162—Pair of parquetry commodes in kingwood, Louis XV; Henry Symons & Co.\$180
164—Sheraton secretary, mahogany and satinwood; Henry Symons & Co.\$170
169—Early American mahogany dining table; Mrs. B. G. Pascus\$240
170—Carved mahogany sideboard, Virginia, American XVIIIth century; J. B. Sissions\$150
171—Renaissance tapestry, Flemish XVIIIth century, "Neptune Triumphant"; Mrs. D. de Barnard\$220

HENRY CADY STURGES SALE

Anderson Galleries—Part II of the library of the late Henry Cady Sturges, English literature, Dec. 11, 12 and 13. Total, \$15,168.75 for 2971 lots. The more important items:

204—"The Works of Geoffrey Chaucer" etc., 1538, reprint of Godfrey's edition of 1852; G. Wells\$180
276—"Humor Out of Breath" by John Day, London, 1608; Rosenbach Company\$220
279—"The Life and Strange Surprising Adventures of Robinson Crusoe" by Daniel Defoe, three vols., first edition, London, 1719-20; G. Wells\$515
400—"A History of New York" by Diedrich Knickerbocker, Grolier Club, two vols., uncut, New York, 1886; J. P. Drake, Inc.\$169.50
565—"Walks in Florence" by Susan and Joanna Horner, two vols., London, 1873, extra-illustrated; G. Weyhe\$250
742—"Memoires pour servir a l'Histoire de France sous Napoleon," etc., by General Montholon, two vols., with inserts of original MSS. and two-page MS. in pencil entirely in Napoleon's chirography; W. R. Hart\$440

MILCH GALLERIES

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824—"Goblin Market" by Christina G. Rossetti, entirely in manuscript with designs in water color by Edith Mendham; W. R. Hart\$320
867—"Shakespeare's works edited by William Alden Wright, 40 vols., Club Bindery, London, 1893-5; W. R. Hart\$170
883—"The Faerie Queen" by Edmund Spenser, first editions of both parts, London, William Ponsonbie, 1590-96; L. C. Harper\$280

LIBRARIES AT AUCTION
Anderson Galleries—Libraries of Mrs. John W. Merriman, of New York; the late F. W. Cornish, of Chicago, and others, Dec. 14. Total, \$5,294 for 567 lots. The more important items:

151—"Voyage dans la Haute Pensylvanie et dans l'Etat de New York" by M. G. St. Jean de Crevecoeur, three vols., from Napoleon's library, Paris, 1801; W. R. Hart\$135
496—"The Silva of North America" by Charles Sprague Sargent, 14 vols., Boston and New York, 1891-1902; E. E. Berstadt\$315
501A—"Mr. William Shakespeare's Comedies," etc., second folio, London, Cotes, 1632; G. Wells\$200
513—"The General Historie of Virginia," etc., by Captain John Smith, London, 1624; K. Tree\$152

SILVER AND SHEPHERD PLATE.
Anderson Galleries—Old American, early English, Irish and Continental silver, old Sheffield plate and other items from the collections of the late Countess of Essex, Watford, Herts, England; the late Major La Touche, of Delgany, County Wicklow, Ireland, and others of the Irish nobility; Dec. 15 and 16. Total, \$45,873.50 for 466 lots. The more important items:

260—Antique diamond cross, English, circa 1750; Mrs. A. E. Casey\$280
337—Irish silver hot water jug, chased and embossed, Dublin, 1745; Mrs. A. F. Casey\$210
368—Irish silver basin, Dublin, 1717, made by John Hamilton; Miss H. Counihan, agent\$435
370—George II silver cake basket, London, 1741; Mrs. H. Walters\$410
371—George III silver cake basket, London, 1762; Mrs. H. Walters\$410
377—Four Georgian silver-gilt fruit dishes, made by Edward Fennell, London, 1794; Mrs. E. Nedelman\$425
386—Canteen of Georgian silver dinner service, London, circa 1820; Miss G. A. Freeman\$500

ART GALLERY PLAN
A LOTTERY, HE SAYS

(Continued from page 1)

its members were devoted to the establishment in New York of a gallery for the exhibition of works of art produced by American artists, to be kept open to visitors free of charge; and to the purchase of original paintings by American artists. One half of the funds realized by subscriptions were generally devoted to the purchase of such paintings, and the pictures purchased during the year were at its close distributed by lot among the members of the association. The pictures were of unequal value, but in all cases their cost exceeded five dollars (the amount of each annual subscription) and in four instances it exceeded \$1,000. The pictures purchased in 1851, amounting in number to 310, and of which the picture in relation to which the claim was made was one, were about to be distributed by the association by lot among its members, numbering over 13,000, and the fact was by the association announced by public advertisement immediately previous to the making of the case. The members of the association at all times professed to be actuated by a laudable desire to promote and encourage the fine arts in making their subscriptions and in participating in its operations and privileges, including the chances of drawing pictures by lot at the annual distributions. And it had been the understanding that persons drawing the pictures intended and designed to keep them for the enjoyment and instruction of themselves and their families, but there was never any rule, regulation or contract made by the association restricting their use or disposal. The Supreme Court held that the plan of operations of the association was a lottery and in violation of the provisions of the former and existing constitutions and of the statute "Of raffling and lotteries," and gave judgment in favor of the plaintiff for \$310 and costs.

"Chief Justice Ruggles delivered the opinion of the Court of Appeals, and in his decision he stated: 'Pictures are chattels. The Art Union proposed to distribute them by lot or chance among its subscribers. Each subscriber had paid five dollars, which made him a member of the corporation and entitled him to a chance in such distribution of obtaining the picture in question as a prize. The scheme of the Art Union and the proposition to distribute the pictures by lot is therefore a violation of the statute above recited, unless this association has some special authority which exempts them from its operation.'

"Further on the Chief Justice says:

413—Two-handled silver porringer and cover, William and Mary period, London, 1699; J. S. Phipps\$725
417—Irish silver-gilt dessert stand, made by Robert Calderwood, Dublin, 1740; Miss H. Counihan, agent\$870
418—Irish silver tankard, William and Mary period, made by David King, Dublin, 1699; order\$875
419—Pair of George II two-branch silver sconces, made by Samuel Jeffreys, London, 1735; Charles Morley\$900
420—Queen Anne fire-gilt cup and cover, made by David Willaume, London, 1705; W. R. Hart\$1,550
421—Queen Anne silver loving cup and cover, made by Thomas Bolton, Dublin, 1704; W. Kyle\$1,600

Old School Benches Classified

Now with Antique Furniture

School benches won classification as period furniture at a sale of early American and Colonial items held at the American Art Galleries on Dec. 12 when more than 170 pieces owned by Theodore Offerman, of New York, were dispersed for a total of \$20,127. The two old benches were part of the equipment of the first school in Jobstown, Pa., where, back in the XVIIIth century, they facilitated youth's pursuit of knowledge. One accommodated five little Colonial aspirants, and the other, four. The two went to Mrs. Chauncey Olcott for \$45.

Among the more important items, as viewed from the point of price, were:

88—Model of clipper-ship Tonawanda, about 1830; Summer Healy\$300
95—High comb-back Windsor writing chair, 1770; Arthur Whitney\$300
117—Two bow-back armchairs and four side fan-back chairs, by Wm. Ait or Wm. Ait, 1770; I. Sack\$380
127—Four curved stretcher bow-back Windsor chairs; Miss A. W. Clarke\$340
143—Pennsylvania walnut stretcher desk, 1780; A. H. Butler\$300
158—Carved armchair, 1650; F. L. Johnson\$320
167—Shell or sunburst corner cupboard, 1740; Miss A. W. Clarke\$550

"The Art Union scheme is a lottery within the ordinary meaning of the word as defined in the English dictionaries. . . . It is a game of hazard in which merchandise is deposited as prizes for the advantage of those who gave the tickets, which entitle them to such prizes. The scheme in question has all the attributes and elements of a lottery. . . . It is a lottery within the meaning of the word as used in the legislation of the colony and state of New York for more than a century; and we should be trifling with and perverting the language of the Constitution, if we were to say that it is not a lottery within its prohibition.'

"The Chief Justice finally stated: 'The Constitution took away from the legislature the power of determining whether this or any other lottery was of good or evil tendency, and certainly did not intend to confer that power on the judicial tribunals. If it were to be admitted that the scheme is entirely harmless in its consequences, it would form no ground for making it by judicial construction an exception to the general and absolute constitutional prohibition.'

"The present definition of lottery in the State of New York is along the same lines of this decision, reading as follows: 'Section 1370 of the Penal Law. A "lottery" is a scheme for the distribution of property by chance, among persons who have paid or agreed to pay a valuable consideration for the chance, whether called a lottery, raffle, or gift enterprise or by some other name.'

"It would seem therefore that the project now under consideration whereby lovers of American art are to contribute \$600 a year, and then have the privilege of drawing by lot some of the works contributed by American artists, may bear the same fate as befell the similar enterprise of the Art Union.

"It would seem therefore that, instead of these patrons of American art drawing a picture for their own use, a more beneficial and probably safer plan would be to make a selection of the contributions of American artists and exhibit them in a permanent way for the benefit of the public, which will then have the privilege of seeing and studying meritorious American art. It would also inspire the artist to contribute his best, at the time encouraging the public to buy the artist's work, of which the public exhibit is a fine example. This, of course, would not result if the individual lay contributors would be awarded pictures by lot, for in that case practically all of them would be removed from public view and confined to the enjoyment and education of the owners and their families and friends. The movement is most laudable, but let it take the direction of an American Luxembourg for American painters."

Edouard Jonas

Expert to the French Court
of Appeal

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WORKS OF ART

FROM

JAPAN AND CHINA

Mrs. Swynnerton Decked Self with Gems To Receive Word of Brief Honors in Art

LONDON—The election of Mrs. Annie L. Swynnerton as an Associate of the Royal Academy in November, an honor subsequently withdrawn owing to the fact that she had passed the age limit for election, caused a great stir. The newspapers reflected this by printing long accounts of how Mrs. Swynnerton learned of her "election" and of her expressed doubts as to its being a fact. Here is the London *Daily Graphic's* account, with details regarding her reception of the "news," her age and her interesting personality:

"The most surprised woman in London yesterday was Mrs. Annie L. Swynnerton, who, at the age of seventy-seven is the first woman elected as an Associate of the Royal Academy since 1768. Three models, young men, rushed to give her the news late on Thursday night. Mrs. Swynnerton apparently did not know, but models make it a rule to wait outside Burlington House during an election of new Associates; then they immediately rush off with the news to the artists' homes, hoping to get a guinea."

"I had never seen them before," she said. "When they knocked at my door, at about eleven o'clock, they made such a noise that I was quite frightened."

"Mrs. Swynnerton, I am sure, did not accept their news, either believing or with enthusiasm, because, even yesterday at lunch-time, when she had read the news in the morning papers, she was inclined to doubt it."

"I hope you have not made a mistake," she said to a man who called. "Perhaps you will find out, later, that I am not an A. R. A. after all."

"Artists have sent me telegrams and I have had all sorts of visitors, but I have had nothing official, and really I do not care very much. My first thought is art. If I have been elected, I do not know if it will help women. If they can paint

well enough, I suppose they will become members of the Academy. If it's not in them, they won't."

"However, the old lady believed it all sufficiently to dress herself up to receive other visitors who called with congratulations."

"Here I am," she said, "with all my jewelry on." She had put on some old silver rings with red stones in them, and an old silver necklace from which a blue fish was hanging, and looked a real old-fashioned Mid-Victorian, except that she was utterly indifferent to everything except her work."

"Times have changed since she was a girl student. Indeed, she was recalling yesterday the days when women were not even allowed to study in the Royal Academy school."

"She consented to be photographed with her latest painting, but she did not want to hold a palette or brush or make any fuss about it. This picture shows an old Italian woman holding her hands out with a background of hills. 'South of the Sun,' I think she calls it. This, she has just finished. She is now at work on a painting which she has been doing at Newmarket, of two little children on a horse, coming through some foliage. She does all her work out of doors and finishes her pictures there."

"Mrs. Swynnerton is a Manchester woman, a breakaway from her family in talent, like most Manchester intellectuals are. Her father was a solicitor, and none of her relatives was an artist."

Another paper expresses the opinion that the purchase of a painting by Mrs. Swynnerton by John S. Sargent, who presented it to the nation, probably had much to do with influencing the Royal Academy to elect Mrs. Swynnerton an Associate. The picture is "The Oreads," which now hangs in the Tate Gallery. It is a remarkably fine nude study under brilliant lighting."

CARNEGIE MUSEUM SEEKS LOST ARTIST

Has "White Elephant" in Two Paintings by Matilda Piantenti, Italian Painter, Shown in 1916

PITTSBURGH—Two paintings by Matilda Festa Piantenti, which were hung in the Carnegie Institute's international exhibition of art in 1916, are still in the care of the Institute's fine arts department because it has been impossible to obtain a certified address of the artist in Italy to which the paintings may be sent. The paintings are "The Green Peruque" and "Fiametta."

The Institute has a rule that no picture may be returned to its owner until a certified address of that person has been obtained. Signora Piantenti has been traced by letter, cable and wireless to Sicily and other parts of Italy, and to Greece and various sections of southern Europe, but her exact whereabouts remains a mystery. Recently an Italian in Chicago wrote that he had been in communication with her and gave an address in Italy. Communication with that point has just resulted in the receipt of information that she can not be found there.

The museum is therefore "back to where it started" six years ago with its white elephant of two boxed paintings which, having been hung once, can not be hung again.

WEST COLLECTION FOR SWARTHMORE

College Moves to Purchase Paintings by Native of Town Now on Exhibition—Starts Art School

PHILADELPHIA—On the campus of Swarthmore College is the house in which Benjamin West was born, now used as a dormitory, and ever since last June there has been in the College administration building, an exhibition of his paintings and drawings. Swarthmore is regarded as a natural place for a fine collection of Wests, and at last the famous college has abandoned tradition through the active interest of its president, Frank Aydelotte, and plans a West collection.

Seven of the paintings now exhibited there are under consideration for purchase. They are "The Return of Jephthah," "Portrait of Oliver Goldsmith," "Nativity," "Artist Painting His Wife's Picture," "The Last of the Tarquins," "Raising of Lazarus," and the famous canvas, "Death of General Wolf at Quebec, 1759." Besides these paintings are 193 original drawings and engravings of paintings by West. This newly awakened interest in West has already led to the organization of an Art Department at Swarthmore under Professor Brooks.

MAY NOT BE ART BUT IT WILL FIT

Philadelphia Divided About Placing Its Heroic Equestrian Washington Before Its New Museum

PHILADELPHIA—A discussion has arisen here as to the advisability of moving the heroic equestrian statue of General George Washington to the position planned for it before the new Art Museum, at the head of the Parkway.

The statue is of Germanic origin and of questioned artistic merit, the General being mounted on a somewhat bloated horse, but there is nothing else available to fill the prominent position at the other end of the axis from William Penn on City Hall tower, and its present location is out of the plan. Huger Elliott, Charles Klauder and Albert Kelsey favor the change, which they assert will add dignity to the general plan and to the statue itself, which will shrink to proper proportions in the mammoth scheme of the museum.

Joseph Pennell has written a tart letter opposing the statue and the very museum itself, which he charges has ruined a few of the hundreds of acres in Fairmount Park. The letter, in his best style, ends:

"I think a similar, far larger figure should be placed in front of the gallery with a steam shovel in one hand and a box of dynamite in the other, trampling on William Penn, prone amid the ruins of his once beautiful city."

CLEVELAND ARTISTS HOLD \$3,000 AUCTION

Charcoal Portrait of Judge Florence Allen by Alonzo M. Kimball Among Presents Sold by Society

CLEVELAND—More than \$3,000 accrued to the Cleveland Society of Artists from the annual auction sale of donated oils, water-colors, pastels, etchings and other works of art, held on Dec. 12 at the School of Art. One of F. C. Gottwald's recent paintings of southern Italy brought the highest price, \$375. Alonzo M. Kimball's charcoal portrait of Judge Florence E. Allen, the first woman to be elected to the supreme court of any state; a portrait order donated by Sander Vago, whose brilliant still life, "Mums," was one of the best things in the sale; an order for a bas-relief portrait in plaster by Herman Matzen, and blue batik handkerchiefs with squirrel design by Julius Mihalik were features of the sale.

Cowan pottery, a local product beautiful in form and coloring; silver from Horace Potter's studio and an inlaid table donated by Louis Rorimer, a previous president of the society, also went at auction.

WILLIAM MACBETH, INC. PAINTINGS by AMERICAN ARTISTS

December 12th to 30th—Water colors by Joseph Pennell, N.A.
Imaginative Landscapes by W. G. Krieghoff.
450 Fifth Avenue at Fortieth Street New York City

NEW ART CENTER OPENED IN DENVER

Chappell House, Given to Art Association, Now Occupied by that Organization and Allied Arts

DENVER—Chappell House, the new art center of Denver, was opened with a reception attended by the artistic, social and intellectual leaders of Denver. The building is well adapted to its new purpose, the spacious rooms lending themselves to small exhibitions. A library with books on art and the leading art periodicals is used also as a lounge.

Chappell House was presented to the Denver Art Association by Mrs. George Cranmer and her brother, Delos Chappell, in memory of their parents. Mrs. Cranmer, who is both artist and musician, spoke of the plans for the new art center, as did George W. Eggers, art director of the association. Lucius F. Hallett, president of the association, spoke encouragingly of the ambition to make Denver the art center of the West.

Chappell House is already the home of the Art Association and the Allied Arts. On the upper floors are studios, the Cosmos Gallery and the studio of the Associated Artists. A novel feature is a studio reserved for visiting artists. The conservatory, which opens into a garden, will be used as a tea room for members of both societies and their friends. Robert Garrison, brother-in-law of the donors, has had the stable on the property remodeled into a sculptor's studio.

Among the local artists who are now exhibiting in the galleries are George Elbert Burr, Henry Read, Allen T. True, George W. Eggers, John Edward Thompson, Albert Byron Olson, Elisabeth Spalding, Albert Bancroft and Charles M. Kassler.

Drawings by Turner and by Piazzetta Bring Good Prices

LONDON—At a sale of drawings and pictures by old masters held at Sotheby's, the following prices were realized:

Claude Lorrain, classical landscape and figures, from the Duke of Kent and Grantham collections, £150; J. Vernet, "Mouth of a River," £125; P. Batoni, Rome, 1766, "Portrait of a Gentleman," £270; black chalk and water-color drawing by Gainsborough, £96; folio volume containing 186 drawings by Giovanni Battista Piazzetta, £230.

An interesting collection of drawings by J. M. W. Turner, R. A., was sold. A watercolor drawing of the west end of King's College Chapel, Cambridge, brought £300, and a study for a vignette of Margate, £160.

Rembrandt on Christmas Card

PHILADELPHIA—Joseph E. Widener's Christmas greeting is a folder on the outside of which is an etching by H. Devitt Welsh of Rembrandt's "Descent from the Cross." Each year Mr. Widener has one of his famous collections reproduced in this way for his friends. Inside the folder is the engraved greeting.

CITY OF BELFAST TO BUILD ART GALLERY

City Corporation Approves Plan for Structure—Buys Paintings To Encourage Local Artists

BELFAST—It sometimes has been charged that Ulster is too preoccupied with industrial pursuits to take more than a passing interest in art. Nevertheless, the Ulster Art Club always has encouraged fine works and has excluded that which it considered meretricious or degrading. Twenty-two years have elapsed since the club was formed, and the scope of its activities and its sphere of usefulness have grown rapidly.

One factor in particular has been strongly emphasized by the exhibition being held now in the Belfast Municipal Art Gallery, and that is the urgent need for a building which will make possible the proper exhibition of works of art. This necessity has been recognized for some time, and the City Corporation has approved a plan for the erection of a building which will compare in architecture with those other edifices which are the pride of the capital city of Ulster.

Pictures of outstanding merit are on view in the present Municipal Gallery, one canvas being from the brush of Miss Henrietta Rae, one of the best known artists of the day. A glance around the walls reveals much that is beautiful and artistic and much that seems to express the thoughts of the artists.

Three French Art Dealers Made Official Custom House Advisers

PARIS—Marcel Nicolle, president, and Jacques Seligmann and N. Wildenstein, vice presidents, of the Syndicat des Marchands de Tableaux, Objets d'Art et Curiosités, the new *chambre syndicale* that was formed in April, 1921, have received appointments from the government as advisers and experts. M. Nicolle has been chosen by the Minister of Commerce adviser and expert of the Custom House and Messrs. Seligmann and Wildenstein have been nominated by the same ministry to be official experts at the Custom House.

Will Exhibit Raeburn's "Scott"

A portrait of Sir Walter Scott which Raeburn painted for himself will be exhibited for the first time in America at Knoedler's, from December 26 to January 9. The picture remained in the artist's family until 1877 when it was sold to the Baroness Burdett-Coutts. In addition to the painting, there will be exhibited Sir Walter Scott's desk and other relics of Abbotsford lent by Mr. and Mrs. J. Horace Harding. An admission of fifteen cents will be charged, the proceeds going to the Association for Improving the Condition of the Poor.

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DALLAS AND ART

Beginning three years ago, the Dallas Art Association has come to New York as many times to get the material for the three annual exhibitions shown in the Texas city, the last one of which was held in the final two weeks of November. The catholicity of the members of the Dallas association in arranging for these exhibitions has been demonstrated by the fact that the first one was a general show, the second one devoted to "modern" art, and it was not until this year that an exhibition devoted solely to American work was decided on, an order usually reversed. In each case the Dallas Art Association did everything possible to aid the New York dealers and art writers who assembled the material for the exhibitions, printed catalogues well worth preserving in any art collector's library, and developed publicity campaigns to which the Dallas newspapers gave their fullest support. Moreover, the Dallas Art Association has spent upwards of \$27,000 in these three years in its work of carrying art to the people of Dallas and the country surrounding it.

The reactions of the people in that section of Texas to these three exhibitions are rich in interest to those who follow closely the development of art culture in our country. The first show was a success. The second one was not, and its effect was to chill the interest of the people of Dallas in pictorial art to such a degree that an unusual effort had to be made to kindle interest in the plans for the last show, which was devoted to "Historical American Art," covering every period and movement from that of the first itinerant foreign portrait painter to some of the "Modern" contemporary native artists.

Once this exhibition was opened, however, its great merit and wide appeal soon made their impression on Dallas and on Texas. Five hundred persons a day paid to see the show, which was held on the fifteenth floor of a hotel, a situation not usually conducive to attracting visitors to an art exhibition. Groups of visitors came from towns within a radius of one hundred miles of Dallas, spending the entire day in studying the pictures, the association obliging them by issuing return checks for the luncheon interval. To these people their art pilgrimage was a serious event. The pictures were there, not merely to be glanced at but to be studied, and it was observed that these visitors were in that state of mind, so much desired and so seldom met with, of caring nothing whatever about an artist's name but only being concerned with his work.

And the Dallas folk bought some of the pictures and sculptures, the record

of eighteen works in two weeks in a city of 200,000 inhabitants comparing much more than favorably with the record of sales at our own National Academy of Design's winter exhibition of the same length of time. In addition to the money it had already spent on these exhibitions, fourteen members of the art association showed their further interest by subscribing for the purchase of a painting by W. M. Chase to be presented to the permanent collection of the city.

An organization such as the Dallas Art Association deserves the highest praise for doing missionary art work of this character. In a part of our country removed by its geography from the main current of the American art movement the members of the association bring to Texas the torch of education and the will to blow that sacred flame higher by sympathy and understanding. They are rewarded at home by the appreciation of their fellow townsmen. And THE AMERICAN ART NEWS is happy to lay this tribute at the feet of the association in recognition of what it is doing in cultivating intelligent interest in American art.

IN THE LAST DITCH

Recently there was called to the attention of the members of the Art Club of Philadelphia the striking fact that Washington landlords have been incorporating a clause in their leases whereby a tenant must agree not to hang paintings on the walls of their apartments. Inquiry by the Art Club members among Philadelphia decorating firms resulted in the discovery that their general policy was to do away with paintings in homes by placing electric light wall fixtures in the center of panels and arranging mirrors over mantels. Now the Washington landlords have joined this "no picture" crusade by imposing the condition in their leases that paintings shall not be hung on the walls of apartments owned or controlled by them. Interior decorators are fighting in the last ditch of their battle for the "period" room when they seek to gain a victory by such means as this.

The story of this battle in New York is a thoroughly familiar one to everyone who follows closely the progress of the arts in this city. When the first group of young Beaux Arts architects returned to New York and began imposing the floridities of the French Renaissance on office buildings, apartment blocks and private houses, it was not long before the interior decorator followed in the train of these young men. To the interior decorator the "period" room was the be-all and end-all of existence; and New York apartments began to wear the appearance of a modern hotel—a standardized kind of pattern wholly bereft of the human touch or the taste of the people living in such homes. In the "period" room of the French Renaissance, or of the Italian, which came later, the easel painting or print was taboo. The fashionable interior decorator ruled his clients with a velvet-gloved hand, but the hand was as steel against paintings or pictures of any kind. This austerity, or impersonality, in interior decoration was carried to the point of architects aiding the decorators by even designing apartments without a fireplace or mantelpiece. The wall space as the decorative unit had become supreme in New York domestic decoration.

But the cool, impersonal atmosphere of such interiors began to pall on the people who lived in them. They wanted paintings on their walls and they bought and hung them there, creating sad havoc with the interior decorators' "schemes." When they saw they could make no progress against this taste for paintings in the home, and being always opportunists, the interior decorators revived the "period" or "decorative" painting; and from the darkest corners of art dealers' galleries and antique shops there began to emerge Italian, Spanish and French XVIIth and XVIIIth century canvases and British portraits which were put forward by the interior decorators as the "correct thing" for their rooms, portraits and flower pieces being especially urged for hanging over fireplaces.

That there has been a large trade in these "period" and "decorative" canvases in recent years is a commonplace of the

Charming Theme by a California Artist



"MARION"
In the second exhibition of the East West Art Society in the San Francisco Museum of Art

picture business in New York. But that the interior decorators in their fight against the good old human custom of making collections of paintings and hanging them on the walls have made any serious headway is doubted by the art trade here in general. The success of the local art dealers this season in selling oil paintings, water colors and prints for the home goes to prove this, for it is a good many years since so many pictures of all kinds have been sold to private persons as in this November and December. The human companionship and charm of pictures as against the "period" room with its chilling, impersonal air has won its fight in New York, and this is reflected, along an equally human and "old-fashioned" line, by the number of advertisements to be seen here of apartments "with open fireplaces." Philadelphia and Washington dwellers will have to fight and win this battle against the cult of the "home without pictures" for themselves, and it is inevitable that they should win. A home without pictures is pretty much no home at all.

A MARINE MUSEUM

In the introduction to the catalogue of the second exhibition of the Ship Model Society attention is called to the fact that New York city has no marine museum, the establishment of such an institution being one of the purposes of the society. On this point the introduction says:

"It is a rather serious commentary upon the civic activities of our city that it contains no naval museum. Itself, one of the greatest ports in the world, with a history inextricably interwoven with events of the sea and dependent upon it for its position as the metropolis of a nation of over 110,000,000 persons; the second largest city in the world, with museums and permanent exhibitions of almost every nature, it is almost inconceivable that it should have no place in which might be collected together, cared for, and made accessible to the public, the models, paintings, nautical instruments, objects of interest and literature connected with the sea and the history of our shipping."

It is then pointed out that London, Paris, Amsterdam, Marseilles and Venice have museums of this kind, among other European cities, two of which are in inland capitals, Madrid and Berlin, while in our own country there are naval museums in Boston, Philadelphia, Washington, Portsmouth and Salem. And the introduction states, in conclusion, that the Ship Model Society "is bending every effort"

to establish a permanent marine museum in the city of New York.

Some years ago a group of New York men interested in yachting and shipping proposed establishing a naval museum and a kind of New World Greenwich on the New York Bay shore of Staten Island, but the plan was never carried out. In view of New York's long and picturesque maritime history, it is more than passing strange that the city never has had an adequate marine museum such as Salem and Boston have possessed for many years. That there is a keen interest in such displays as the one now given by the Ship Model Society was made plain by its first exhibition last year, when 5,000 persons visited the display in two weeks. Apparently what is needed is a coordination of all the interests in New York connected with the practical and academic sides of our mercantile marine; and there is no organization so well fitted to perform this task as the Ship Model Society. But it should have the active aid of the civic and port authorities, the other museums, and every citizen interested in the history of our mercantile marine.

The latest foreign trade statistics available show that New York leads every other port in the world in the value of its imports and exports. Surely the greatest seaport in the world should have a museum for the exhibition of the maritime elements that have contributed to its making.

STUDIO NOTES

Just before leaving for Paris, Paul W. Bartlett finished for Philadelphia his statue of Robert Morris.

Emile Walters, painter, is now working on winter landscapes in Connecticut. The Pittsburgh Friends of Art purchased one of his canvases from the autumn display of the Associated Artists of Pittsburgh.

Nicolas Saleem Macsoud has removed to 70 Fifth Ave., where he is showing some of his recent paintings.

William A. Sherwood, painter-etcher, opened an exhibition of his prints on Dec. 2 in Brussels. The display is under the patronage of Henry P. Fletcher, American ambassador, and Mrs. Fletcher.

Hazel Jackson, sculptor, has recently completed in Rome a bronze relief of the great Italian sculptor, Angelo Zanelli. She is exhibiting in Florence a pair of bronze oxen of the Campagna, which she did in one-fifth size.

Charlton L. Edholm is showing in Larchmont, N. Y., some recently completed paintings of Larchmont landscapes.

Edwin Evans, Salt Lake artist, and formerly art instructor at the University of Utah, has just returned after an absence of two years in Europe. Mr. Evans spent most of the time at Etaples and Avignon, France.

William H. Kemble Yarrow, painter, recently married Mrs. Marian Hill Foss of New York and after a honeymoon in Bermuda they will live in Jericho, L. I.

Eugene Baird, who has been traveling in England, Scotland and France and making water colors in passing, will return soon to this country.

Hugo Rosenfield is planning to hold an exhibition at the Wildenstein Galleries in March of portrait and figure studies in the spirit of the old masters.

Carle J. Blenner has just returned from Cleveland where he installed an overmantel decoration in the home of Mr. G. G. Peckham. He has just sold flower pictures in Los Angeles and Chicago through O'Brien & Son and Carson Pirie Scott & Co.

Orlando Rouland has been busy in his studio at 130 West 57th St. painting portraits, among which are those of Professor Byron S. Hurlbut, Dr. Westray Battle, Louis Vernon Ladue, the poet and collector of choice Japanese prints; Master Ladue, Mrs. James Sullivan and a lady of Marblehead. Mr. Rouland has been painting pictures of moonlight scenes.

James Weiland has just finished a successful portrait of Michael Caton, the tenor singer.

Bertha Menzler-Peyton has just sold to New York collectors two pictures, "The Catalina Mountains of Arizona" and "An Annisquam Garden." Her picture which hung at the International Exhibition at Carnegie Institute has been invited to the annual show in Indianapolis.

Gladys Brannigan recently held a one-woman show of water colors at the Arts Club, Washington, D. C., at which one picture was sold.

Leon Gaspard, who recently returned from China, is planning an exhibition at the Milch Galleries in March. He has been painting in various parts of China, in Mongolia and on the Siberian border but mostly in Pekin. His departure was delayed by the fighting in China and some of his paintings went astray in transit between Pekin and Mukden.

A Winter Picture from "Snow Land"



"THE NORTH RIVER"
By MAURICE CULLEN, R. C. A.
In the Forty-fourth Exhibition of the Royal Canadian Academy of Arts, held at Montreal under the auspices of the Art Association.

LONDON

The event which, above all others, has appealed to the public imagination during the past week has been the discovery, near Thebes in the region known as the Valley of the Kings, of the most amazing collection of relics of Ancient Egypt which have ever been disclosed to posterity at one and the same time. The poet-dramatist, D'Annunzio, in his "Citta Morta" has a scene which dimly expresses the emotions which must have assailed those responsible for the excavations when this immense treasure from the past was brought to light. The golden thrones encrusted with precious stones, the jewels, the statuary, the chariots and rich ornaments suggest an enchanted happening from "The Arabian Nights." The chief and guiding spirit in the work has been Lord Carnarvon, who for sixteen years has devoted both capital and ungrudging labor to the task that has now met with such rich reward. His adjutant has been Howard Carter, who has already much splendid achievement to his credit. The discovered tombs date over 3,000 years back; their contents (all the chambers have not yet been examined) are bound to throw much valuable light upon both religious and social customs under the XVIIIth dynasty.

Nothing in the art world has been more sensational in regard to rise in values than the enormous leap which has during the past few years taken place in connection with XVIIIth century color-prints. To judge by the excellence of the two mezzotints in color which have been produced by Messrs. Arthur Tooth, of 155 New Bond Street, from pictures by Boilly in the Wallace collection, one may prophesy a similar increase in value a couple of centuries hence in connection with the prints of the XXth century. The engraving of the plate is the work of Richard Smythe, who has carried it out with the sole end in view of reproduction, not in sepia but in color; hence a fine excellence of tone and tint. Strictly speaking, Boilly belongs to the early XIXth century, but the graceful sentiment and delicate charm of "La Visite Rendue" and "Les Malheurs de l'Amour" belong to the Marie Antoinette period.

The pottery portrait is steadily growing in favor over here and certain artists (women seem to have made this side of art peculiarly their own) are building up reputations. The novelty of the idea is partly responsible for its success. The potter's craft does not lend itself aptly to portraiture, seeing that the process of baking is bound to affect to a considerable extent the original modeling and that, when a likeness is concerned, the calculations which must be made in respect of shrinkage and modification of color, cannot be sufficiently exact to balance the modifications wrought by the kiln. Still, some charming studies, not in any sense "portraits," have been executed. Our County Council Schools of Arts and Crafts are turning out pupils from their pottery classes who find no difficulty in earning in a comparatively short time considerably more than a painter is able to command for many years after leaving his art classes.

E. H. Whydale, who is showing his paintings at Connell's Gallery in Old Bond street, is attracted before all by homely scenes of English countryside life, which he interprets without sentimentality, though with a real feeling for what they imply. One notices in his work a fine ability to endow his compositions with the light and atmosphere peculiar to various periods of the day. Whether it is an early morning study of ploughing or a landscape on which the calm of late evening is descending, he shows himself possessed of the technique which can imply the correct accompaniment.

—L. G. S.

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"AFTERGLOW"
In the exhibition of paintings by "Modern Masters" at the Kraushaar Galleries, New York.

CLEVELAND

The Goudstikker collection of Amsterdam, rated a semi-official exhibition of Dutch masterpieces, has come to the Cleveland Museum of Art from St. Louis. Three magnificent Rembrandts, "Apostle Paul," "Heraclitus and Democritus" and "David Offering the Head of Goliath to Saul"; two of Rubens' portraits, two by Frans Hals and Van Dyck's "Adriaen Moens" and "Praying Apostle" are typical of the character of the display, which affords a most unusual opportunity to study and compare the works of these great painters of the XVth and later centuries. Hobbema and other great landscapists; the Ruysdaels, Albert Cuyp, Van Goyen and others who painted the sea as well as the land; Van de Capelle and Bakhuysen, marine masters, and many scarcely less notable, are represented. A large group of genre works includes Brouwer's "Head of Peasant" and "The Smoker"; "Village Inn," "Fortune Teller" and other interiors by the Ostradas; "The Alchemist" and "The Blacksmith Shop" by Teniers; "The Merry Company" by Dirk Hals; "Fortune Teller," "Country Wedding" and others by Jan Steen. David Gerard, David Dou, Pieter de Hoogh, Weninx, TerBorch, Van Cleve, Lucas Van Leyden, Jan Mostart, Jan Van Scorel and others also are represented.

A Christmas showing of Dürer's prints illustrating the life of the Virgin is attracting much attention. The set was given to the museum by the Print Club and is being shown for the first time.

—Jessie C. Glasier.

Salt Lake City

The twentieth annual exhibition of the Utah Art Institute was held at the University of Utah from Dec. 11 to 14, inclusive. It was notable for the large number of works by local artists and for the quality of many of the pictures, the majority of which are in oil, although there were water colors and pastels. G. W. Browning, of Salt Lake City, led in number with twelve water colors and two pastels. One of his studies, a winter trail with mountains in the background, attracted much attention. Lee Greene Richards, who claims Utah as his home, showed a spring scene and two recent French studies. He is still in Europe. J. T. Harwood, recently appointed head of the art department of the university, had among his four water colors a study of Mill Creek canyon and one of Liberty Park in 1907. Alice Merrill Horne, one of the originators of the Institute, had a study of a captive from the depths of the sea. John Hafen displayed two paintings of mountains and lakes.

The exhibition, the first since the war, was formally opened by a program on which Gov. Mabey was one of the speakers. Admittance was free, the state legislature having made an appropriation for the work of the Institute.

Vienna

Through a bequest from a young Austrian art historian, the Albertina has come into possession of a collection of drawings chiefly Italian and especially of the Venetian school. Tiepolo, father and son; Piazzetta, Guercino Solimena, Cambiaso, G. C. Procaccini, Barocci and Novelli are represented by excellent specimens.

Muskegon, Mich.

Paintings by Nicolas Roerich are on view at the Hackley Art Gallery until January 7. An informal Sunday reception from five to seven o'clock and a special "Russian Evening" will be held in connection with the exhibition.

ST. LOUIS

Awards in the tenth annual competitive exhibition by St. Louis artists were: Artists' Guild prize of \$300 for the best work to Kathryn E. Cherry for her painting, "Told with Flowers"; Chamber of Commerce purchase prize of \$350 for the best St. Louis scene, industrial or otherwise, to Tom P. Barnett for his painting of the River des Peres in Forest Park, "Snow and Ice"; John Liggett Scott memorial prize for landscape painting, \$100, offered by Mr. and Mrs. Charles Wiggins, to Oscar E. Berninghaus for "Sun Showers—Taos"; Frederick Oakes Sylvester prize of \$50 for landscape, offered by William K. Bixby, to Edmund H. Wuerpel for "Quietude"; Carl Wimar prize of \$100 for figure painting to Harlan Frazer for "Tea Ladies"; George Warren Brown memorial prize of \$50 for figure painting, offered by Mrs. Brown, to Fred Green Carpenter for "Nellie"; Halsey C. Ives prize for sculpture, \$100, offered by William K. Bixby, to Adele Schulenburg Gleason for a bust portrait of a child, "Kinsheloh"; Edward Mallinckrodt prize for water colors, \$50, to Mildred Bailey Carpenter for "Mediaeval Pageant"; Mallinckrodt portrait prize of \$50 to Takuma Kajiwaru for "Leona"; Thomas W. Fry prize for black-and-white, \$50, to R. D. Fitzpatrick for "Retriever."

The jury was composed of William Forsythe, Karl A. Buehr and H. Leon Roecker.

The exhibition of paintings by Victor Charreton, the first of a series of shows at the department store of Scruggs, Vandervoort and Barney, is held to emphasize the need of pictures in the home. A feature of the displays is the gallery talks by Ross Crane.

Victor Holm has been appointed delegate solicitor for the National Sculpture Society in connection with the exhibition of American sculpture which is to be held next April at the Hispanic Society in New York. All sculptors in Missouri, Kansas, Oklahoma, Mississippi and Texas are asked to participate in the exhibit.

At Healy's gallery is an exhibit of intimate landscapes by Antoinette Taylor. Most of them are interpretations of weather moods. Another display is a small collection of pictures by James Knox, figure painter.—Mary Powell.

Del Monte, Cal.

The winter exhibition of the Del Monte Gallery offers many new and interesting canvases. In this display are pictures that have won favor in the larger annual shows of the East; in fact, most of the prize winners of the California artists find their way to the Del Monte Gallery. "Glory of this Morning" by William Ritschel, which took a gold medal at the Philadelphia Art Club, is a masterly work by this famous marine painter. "The Picnic," a landscape with figures by Orrin A. White, took first prize at the Southwest Museum's annual exhibition in Los Angeles last year. William Keith's "The Shepherdess," "The Boudoir" by Ray Boynton, a Josef Raphael, "The Environs of Brussels," and Eugen Neuhaus' picture, "Euca-lypti," are among the notable works shown.

Many Easterners and Californians sojourning at Del Monte during the last few months have purchased the works of these Californians from the gallery. Among other artists whose pictures have sold are Gottardo Piazzoni, Hanson Puthoff, Lee Randolph, Maurice Del Mue, Clark Hobart, Evelyn McCormick, Fred Gray, William Silva, Ferdinand Burgdorff, Thomas Parkhurst, Bertha Lee, Cornelius Botke, Isabel Hunter, Jessie Ames Botke, Will Sparks, Charles Hudson, Percy Gray, William Adam, Ada Champlin and William Silva.

—J. M. B.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

INDIANAPOLIS

In an exhibition at the Claypool Hotel, which opened Dec. 17, Randolph La Salle Coats was introduced as a marine painter to those who have known him only as a painter of landscapes, figures and still life. Two large marines and others of varying size, painted on the Brittany coast, comprise most of the thirty-three canvases. The only figure shown is a life-size nude entitled "Neneah." "Hills of Assisi" is a nocturne painted in Italy. There are two Provincetown scenes.

The Herron Art School student exhibition of small paintings and sketches at the woman's department club has resulted in a number of sales. R. L. Selridge, Clement Truckess, Blanche Stillson and ruga roe are among those who have sold pictures.

Raymond Gregg, until recently a student in the Herron Art School, has organized and is director of the Little Theatre Society at Kusnville. He designed the settings for the first play given by the Community players on Dec. 7.

Miss Lucy Bail, daughter of Frank C. Bail, of Muncie, owner of the collection of old masters which his the large gallery at the Herron Art Institute, is the recently appointed head of the art section of the Indiana Federation of Women's Clubs.

Mary Chilton Gray is at work on commissions for interior decoration for the new home of Mr. and Mrs. Frank D. Frawley, at Golden Hill. A tapestry painting and a large screen, both in medieval design, and two large floral decorations are to be executed to harmonize with the Italian style of architecture. Miss Gray has completed for Mrs. Frawley a life-size portrait of her mother as a young woman.

Myra Keynolds Richards has received a commission to model portraits in bas-relief of the five children of Mr. and Mrs. Alfred M. Ogle, of Terre Haute. The portraits will be on a panel four feet long by eighteen inches wide, the heads to be life-size and slightly overlapping like coins. The work will be cast in bronze.

—Lucille E. Morehouse.

Providence

Providence is having its customary plethora of art. At the Rhode Island School of Design is an exhibition of tapestries combined with one of landscapes and still lifes painted by John Sharman, instructor at the school. The tapestries are a Gothic piece lent by Mr. and Mrs. E. Bruce Merriman; five French and Flemish pieces of the XIVth and XVth centuries, and one which belongs to the museum. Mr. Sharman is showing views of Monadnock with his other paintings.

H. Anthony Dyer is showing at the Tilden-Thurber Galleries pictures which he painted last summer in Europe. In the collection are flower fields of Holland, vistas in the Italian Alps, picturesque corners of Venice and scenes from Switzerland, Brittany, Barbizon and England.

Miss Dorothy Vicaji, of London, who showed portraits last winter at the School of Design, has taken a studio in the Woolworth building and is painting portrait commissions.

Hartford

The Russell Cheney exhibition at the Wadsworth Atheneum Annex was interesting, comprising, as it did, about fifty paintings of various subjects, some finely executed, others merely suggested. Several canvases were sold.

The exhibition by members of The Artists' Club at the Vayana Gallery contained 134 paintings and other works of art in different mediums and of great diversity of subjects. Among the exhibiting painters were Mabel Bacon Plimpton English, William Bradford Green, Albertus E. Jones, James G. McManus, Katherine Williams, Carl Ringius, Frances Hudson Storrs and Nunzio Vayana.

William Bradford Green showed at the Hotel Bond a collection of his striking and exceedingly modern water colors previous to their exhibition in New York.

—Carl Ringius.

LOS ANGELES

The Group of the Eight, formed a year ago, is holding an exhibition through December in the Franklin Galleries in Hollywood. Two of the Eight, E. Roscoe Shrader and Edouard A. Vysekai, are instructors in the Otis School of Art; another, Clarence Hinkle, is connected with the Chouinard School; still another, John H. Rich, is in the art department of the University of Southern California. These eight are exhibiting sixty pictures and sketches, some of thumb-box size. Among the outstanding canvases are Mr. Rich's subtle portrait, "Senorita Lusoriaga," Henri G. De Kruij's water color, "Reflections," Mabel Alvarez's portrait studies, "Young Girl" and "Lolita," Donna Schuster's "Peacock Feathers" and "Canal in Bruges," Mr. Shrader's "The Balloon Man" and "John with the Green Hat," both well painted and with a touch of humor; Mr. Hinkle's "Way-side Cypress" and Mr. Vysekai's "Oranges in a Basket" and "Cresmont Hill and Sunflowers," modern in treatment.

A dozen of the colorful studies and sketches that William Ritschel brought with him on his recent return from the South Seas are shown at Cannell and Chaffin's through December. They will go later to New York. Evidently Gauguin was not far wrong in his rich portraits of the women of the Pacific Islands, for Ritschel has several of them, including "Ata of Moorea" and "Flowers of the South Seas," as well as one strong portrait of a man, "A Native of Moorea." There is also a splendid water color, "Approach of South Sea Storm, Tahiti," and an even more striking oil, "Gathering Storm, Tahiti." Quieter bits, all nevertheless palpitating with color, with greens, blues and reds, are "On the Lagoon, Moorea," "The Village Brook, Tahiti" and "Tropical Shores, Moorea." The show is full of virile beauty.

The Group of Independents has decided to hold its exhibition in February at the MacDowell Club. The four or five men who started the group found their idea so popular that they postponed their display, originally intended for December, to enable all desirous of joining them to send in their best work. Meanwhile, the MacDowell Club's gallery is occupied by an exhibition of portraits and landscapes by Adolphe Brongier, small water color landscapes by Mary Teasdel and decorative panels, most of which are floral, by Alice Daniels.

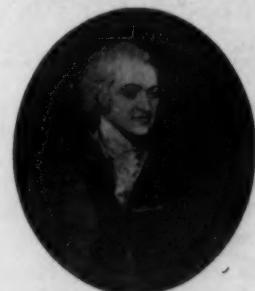
The December show of the Laguna Beach Art Association, held at Laguna Beach, contains about forty canvases, several of which are studies of the rocky shore there. Benjamin C. Brown has an admirable study of peach trees in "The Orchard," Frank W. Cuprien, a seascape under mellow afternoon light, "Serenity," William Wendt, two strong landscapes, "Month of Trees" and "Bending Oaks," and there are attractive canvases by Aaron Kilpatrick, Anna Hills, Hanson Puthuff, Edgar Payne, William Swift Daniell, Max Wieczorek, Clarkson Colman, Joseph Kleitsch, Robert Fullerton, William Griffith and others.

Five portraits by Paul Swan are on exhibition in the Kanst gallery. They are rhythmic in arrangement of forms and attractive in color. They are pictures of his two children, his wife, "The Countess X," "Herbert Douglas," and "Antony Anderson." Besides being a painter and a sculptor, Mr. Swan has an international reputation as a classic dancer.

—A. A.

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**CHICAGO**

The Art Institute Alumni Association opened its second retrospective exhibition in the east wing of the museum on Dec. 15 with a reception followed by a dinner in Blackstone Hall at which were 365 guests and at which 100 other artists were unable to obtain places. The exhibition fills eight galleries with 696 works by 450 men and women who have studied at the Art Institute School, and compares favorably with any exhibition of contemporary work of the same scope. The applied arts section records 85 entries; the graphic arts, etchings, illustrations, etc., 288; painting, 288; and sculpture, 54 entries.

The William M. R. French gold medal, awarded by the Alumni Association in memory of the first director of the school, was voted to a figure by the sculptor Sherry Fry. Certificates of merit were awarded as follows: Applied arts, Louise Van Voorhis Armstrong, Kate B. and Frederick W. Bond, Vinol Hannell, Charles A. Herbert, Essie A. Meyers, Frederick Victor Poole, Mary C. Scovel, M. A. Story, A. F. Hurtford; architecture, Jean Hetherington, D. Everett Ward; graphic arts, Samuel Nelson Abbott, Dean Cornwell, Oliver Herford, J. C. Leyendecker, Walter Louderback, Orson Lowell, Fred Dana Marsh, Allan Philbrick, Eugene F. Savage, Albert Sterner, Lee Sturges; painting, Karl Anderson, Jessie Arms Botke, Emil Carlsson, John C. Johansen, Anna Lynch, Jean McLane, Neysa McMein, Chauncey F. Ryder, J. Scott Williams; sculpture, Ulrich Eilerhusen, John E. Frazer, Agnes Valborg Fromen, Sherry Fry, Evelyn B. Longman and Lorado Taft.

Previous instructors of the school are honored by works placed conspicuously. Ralph Clarkson's portrait of Professor A. A. Michelson, of the University of Chicago, is exhibited publicly for the first time. A brilliant seashore canvas by Sorolla, a portrait of Frank Currier by Duveneck, a portrait by Leopold Seyffert and two portraits by George Bellows are in this group.

Among the alumni showing distinguished work are Louis Betts, Frederic Clay Bartlett, Adam Emory Albright, Edgar S. Cameron, Chauncey F. Ryder, Lawrence Mazzanovich, Wilson Irvine, G. R. Barse, Alton Skinner Clark, Arthur B. Davies, C. F. Church, E. Irving Couse, Jessie Benton Evans, Frank V. Dudley, Will Howe Foote, Oliver Dennett Grover, E. Martin Hennings, Frederick Carl Frieske, Rudolph F. Ingerle, John C. Johansen, Walter McEwen, Ossip L. Linde, Ross E. Moffett, Frederic J. Mulhaupt, Albert Sterner, B. J. Nordfeldt, Abram Poole, Orson Lowell, Pauline Palmer, Walter Ufer, Ernest Peixotto, Victor Higgins, C. A. Wilimovsky, Gardner Symons and William Wendt.

Lorado Taft, Nellie V. Walker, George Gray Barnard, John E. Fraser, Carol B. MacNeil, F. C. Hibbard, Elisabeth Tuttle Holsman, Janet Scudder, Bessie Potter Vonnob, Ida McClelland Stout and Emil Zettler are conspicuous in the sculpture gallery.

The book and catalogue has a cover design by James Cady Ewell and includes facts about the exhibition, which is held only every five years. Today the registration at the Art Institute School is 2,255. Thomas Eddy Tallmadge, president of the Alumni Association, wrote the introduction to the book and presided at the dinner. Director Robert B. Harshe was toastmaster. At the table were the founders, Oliver Dennett Grover and Joseph P. Birren; Frank G. Logan, vice president of the Art Institute, and officers of the association.

Pauline Palmer, portrait painter, formerly president of the Chicago Society of Artists, will this month take possession of a completely remodeled New England house with studio at Provincetown. It is probable that she will go abroad next spring. Recently her large canvas, "Morning Sunshine," a figure painting of a girl, was sold at the exhibition of the Rockford Art Association.

Lucie Hartrath has returned to her studio in the Tree Building after four months' painting in the hills of Brown County, Indiana. She had a studio in Nashville not many miles from The House of the Singing Winds, the studio and home of Mr. and Mrs. T. C. Steele.

—Lena M. McCauley.

Columbus

More than 100 pictures by three prominent painters are being shown through Dec. 24 in the galleries of 478 East Broad street. Leopold Seyffert is represented by fifty-six canvases including portraits of notable persons and character studies of Spanish peasant types. Twenty-four paintings and pastels by Arthur Spear have the delicate feeling and pleasingness of design which have distinguished much of his work. Thomas Parkhurst shows twenty-four refreshing marines of California which display strength and seem to give one a breath of salty air.

Eight of the screens by Robert W. Chanler recently shown in New York are exhibited at the Gallery of Fine Arts.

DETROIT

Artists at the Detroit Institute of Arts this month for their annual criticism of the exhibition of paintings and sculpture by artists of Michigan found the display of paintings and sculptures free of anything too radical.

Two years ago the exhibition was comparatively radical. Last year it had a few pictures of that character, but many that were quite conservative. The general character of the work this year is very good. Among the few best examples are those by Alfred Hutty, now working in Woodstock. In fact his etchings, water colors, drawings and oil paintings are all of sufficiently high quality to merit in each case a special prize. Thus it was logical to give him the prize for the work of greatest distinction. "In a Southern City," portraying a fine old colonial church of Charleston, S. C., is a visualization of the peaceful, easy-going, proper and cordial atmosphere of the South itself. The ample doorway reaches out to welcome us, and the warmth of the southern sun makes this one of the most popular pictures of the entire exhibition.

The sculpture of Alexander Blazewicz is the most unusual of all productions. He prefers to work in wood but at times also uses copper and plaster media. His work is unique, with a tendency toward the bizarre, except in portraiture, where he is more easily understood. He is Russian, an exhibitor of several years' standing in Paris and in the Slavic countries. "A Pharisee," of rusty red beard and cowl, carved in wavy grained wood, and a man's and a woman's head between bunches of grapes show his tendency.

Two other strong examples are paintings with figures. One by Roy Gamble, winner of the Frank Scott Clark prize last year, represents a tow-headed, freckled faced, smiling boy against a decorative background with kaleidoscopic color revealing indistinctly the clown, monkey and colored balloons of the circus. The second is of a local artist seated against a delicate olive green wall, on which a Chinese polychrome plate is hung above a bowl of bright fruits. This is by Sari Kryzanowsky, wife of Roman Kryzanowsky, who, himself, won the prize last year with his portrait of her. Incidentally, this year his work is very strong. The rhythmic lines of her picture, the design of color spots, the big simplicity, with consequent effectiveness of the message, and the beauty of technique make the painting one of the very best.

As usual there is more painting than sculpture, but if quantity is lacking, good quality is apparent. Samuel Cashwan has again contributed several pieces much in the manner of Rodin, for, like the great Frenchman, he always gives consideration to the struggle of the spiritual to free itself from the material, to beauty of texture, to modeling with strong lights and effective shadows. This year he is designing in three dimensions even better than before. Nancy Stair has sent two figurines: one, a baby's head, from a portrait of the infant daughter of Mr. and Mrs. Horace Dodge, and the other a collic, "Laddie."

There is sufficient variety and balance of landscapes and figure subjects to hold the attention of visitors. There are several examples by Mathias J. Alten, who won the Scarab Club's gold medal. This year his work is quite as strong as ever. The "Old Woman from Sagunt," winner of the second prize of the Detroit Museum of Art Founders Society, is a virile piece of construction.

In landscapes, several of Detroit's painters have shown a distinct advance. Perhaps the most promising are by Willard Nash. For a year and a half he has been at Santa Fe, N. M. This year his two "organizations" of violet or green New Mexico mountains, scattered fir trees and rolling foreground are carefully composed in dynamic volumes, waving curves and balancing masses. The color is that of pastels: pretty, attractive and always sensitive. He should go far. Ernest H. Barnes, another prize winner, had six pictures accepted, all beautiful and refined, pictures that "grow on" one. Like the best, they are difficult to analyze. The subjects suggest their charm: "The Mystery of Night," "Dreamy Summer," "Lengthening Shadows," and "The Shady Street." The last named, which won the Marvin Preston prize, is well balanced, with large masses of lighter value drawing the eye inwardly by the variation of lighter spots which decrease in size as their strength increases. His are some of those choice bits with which one likes to live, too seldom found on the exhibition walls of a museum. Other important landscapes were sent by Arthur A. Marschner, Katherine McEwen, Herman Gabriel, Ivan Swift, Douglas Arthur Teed, Helen Finch and Zoltan Sepeschy. John Zuerkoff showed the best still life, a brass kettle, ruddy orange, green apples and a flat green dish of sprouting bulbs.

—R. P.

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WASHINGTON

The Phillips Memorial Art Gallery is again open to the public three afternoons in the week, Tuesday, Saturday and Sunday. There have been several important additions to the collection in the last few months, perhaps the most notable of which is the El Greco, "The Repentant Peter." This picture, painted in the XVIth century, is as brilliant and fresh in color as if painted in the XXth. Other acquisitions are a Corot, "Woman with Water Jar"; two by Daumier and a Venetian scene by Guardi.

The Venable Gallery, 1307 H. Street, N. W., is showing thirty-six water colors by William H. Holmes, painted on trips in various countries. The artist is president of the Washington Water Color Club and curator of the National Gallery. He depicts mountain peaks, quiet pastures, scenes in Venice, Naples and the West Indies; a view of the coast of Chile, and Maryland landscapes.

The Art Alliance of Philadelphia will exhibit work of the Bush-Brown family of Washington in the first two weeks in January. H. K. Bush-Brown, sculptor, will show a portrait bust of his uncle and teacher, Henry Kirk Brown, one of America's early sculptors. It was done in bronze for the Hall of Fame at the New York University.

Franklin B. Clark has painted a striking life-size portrait of Alexander Hamilton for the new Hamilton Hotel, recently opened. Mr. Clark was one of the organizers of the American Art Association in Paris.

There will soon be opened in Washington the International Galleries to deal in ancient and modern art from all parts of the world. The location selected is the fine old house in Jackson Place, facing Lafayette Square and the White House and opposite the Cosmos Club. George Oakley Totten, architect, is president of the galleries; Mark Reid Yates, collector and connoisseur, vice president and treasurer; Charles B. Lundborg, secretary. Franklin B. Clark, painter, and Charles Lee Frank are managing directors.

Marietta Minnigerode Andrews' dramatic painting, "Face to Face," now belongs to the Society for Psychical Research. The title means, in this case, facing one's own soul, and the picture represents a group of persons "depicting souls that have been stifled and souls that have grown into freedom and beauty." Sir Arthur Conan Doyle saw it in Washington and said it was a "remarkable psychic picture."

—Helen Wright.

New Orleans

Alumnae of the Newcomb School of Art are holding their fifteenth annual exhibition and sale at the school.

The Arts and Crafts club is having its first annual exhibition and is showing oils, water colors, pastels, sketches and decorative designs. Among the exhibitors is Marc A. Anthony, scenic artist of the Little Theatre.

Minneapolis

At the Institute of Arts are paintings of Biblical scenes and studies of night in color by Henry O. Tanner. Landscapes by Hayley Lever also are shown.

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PITTSBURGH

Three exhibitions are being held at the Carnegie Institute. Paintings by local and other contemporary American artists, to continue until Jan. 6, include fifteen that were shown in the annual display of the Associated Artists of Pittsburgh. Of the others, three were lent by the Pittsburgh Athletic Association: Bruce Crane's "Awakening Hills," "Summer Night" by Ben Foster and Robert Spencer's "The White Mill." Malcolm Parcell is represented by a haunting picture of "The Old Mill," and Lucetta Arnold has one of her most attractive Gloucester paintings, "Half Moon Beach." Other artists represented are Alice Worthington Ball, Frank A. Bicknell, Dines Carlsen, John F. Carlson, Joseph De Camp, John F. Folinsbee, Frances Orr, Charles W. Patterson, Milan Petrovitz, William S. Robinson, Samuel Rosenberg, Olive H. Skemp, Robert Spencer, Christ Walter, Irving R. Wiles, Frederick C. Fieske, John C. Hallam, Robert Henri, Ivan Jirak, Verona A. Kiraffy, Alexander H. Lappe, George Luks and Ivan G. Olinsky. Etchings and drawings by Arthur B. Davies are shown in Gallery L. They are decorative in effect and much skill is shown in arrangement as well as drawing.

Etchings, lithographs and lithotints by Childe Hassam are shown in Gallery G.

Saratoga Has Poster Contest

SARATOGA SPRINGS, N. Y.—The Winter Sports Committee of the Chamber of Commerce has offered prizes of \$75 and \$25 for the two best posters from American high school or college students to advertise the Winter Carnival here during the third week of January. The posters must be received by Jan. 2. They must be in color and depict winter sports.

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BOSTON

N. C. Wyeth's paintings at the Boston City Club are creating much attention. Soon after he moved to Needham, Mass., the art committee of this club induced him to collect from the different publishers some of his better known original illustrations and show them to the public. He brought together about thirty canvases, and in this delightfully intimate gallery the people are flocking to see them. The illustrations for the following books are included: "Rip Van Winkle," "The Courtship of Miles Standish," "The Mysterious Island," "Robinson Crusoe" and "Westward Ho!" As works of art they come a good deal nearer than many a canvas painted with only this end in view. Following this exhibition, which closes Jan. 8, there will be hung at the City Club etchings and dry points by Frank W. Benson, Sears Gallagher and Lester Hornby.

Different ways of painting the sea are shown at the Copley Gallery this week by the work of George Noyes, William E. Norton, Paul Dougherty and Clifford Ashley. Dougherty's marines are impressive in the way they convey the mighty force and vastness of the ocean. Noyes seems to enjoy the effect of sunlight on the water. He paints in the manner of the Impressionists and while he achieves certain harmonious results, judging from the two exhibited, they suggest little of the immensity and grandeur of the ocean. Ashley's marines are more illustrative than interpretive. He is a clever technician and a splendid draughtsman, qualities in his favor when painting old ships and harbor scenes. In the selection of his colors one might question the choice sometimes, but his pictures are done in such a vigorous way that one can not quarrel over a few minor deficiencies. Norton painted the sea as though he loved it and as a matter of record was one of the first Americans to do it successfully. In the same gallery Charles Hopkinson has an admirable portrait of Francis C. Lowell, late judge of the United States Circuit Court.

Charles N. Sladen is exhibiting articles in woodwork, and pen-and-ink sketches at the Arts and Crafts through Dec. 21. At Grace Horne's Gallery a general exhibition is on. Paintings by H. Dudley Murphy, Elizabeth Paxton, Arthur C. Goodwin, Emma F. McRae, J. J. Enneking, Arthur Spear and George H. Hallowell are shown. Mr. Hallowell's singular compositions of blues and purples occupy one entire wall.

The Boston Art Club is exhibiting 100 pictures by Alice R. Huger Smith, the show to last through the first of the year. The artist has been strongly influenced by the Japanese. Her pictures are long and narrow, and she effects compositions where she can place in silhouette tree forms against rich sunset colors. She has chosen twilight to paint landscapes, thus eliminating the necessity of detail. Looking at them as a whole, they appear softly delicate and harmonious, but lacking in the brilliancy of execution and the freshness of tone of works by Sargent, Homer and many present-day artists in water color.

Decorative panels by M. Henry Carodville are on view at the Saint Botolph Club from Dec. 18 to 30.

The Malden Public Library has acquired Guardi's "San Grogio Maggiore." It is a fine example of this painter's art and will be hung alongside of other old masters owned by this institution.

Hamilton Revelle's exhibition of transfer prints lately at the Boston Public Library has been transferred to the Union Camera Club, 48 Boylston St.

Harold C. Dunbar is holding his annual Christmas exhibition of landscapes in oil at the Belmont Public Library.

Charlottesville, Va.

Fifty-six water-color pictures, recently shown in Lynchburg, have been on exhibition in Madison Hall. Among the artists represented are Homer, John S. Sargent, Henry B. Snell, George Luks, Hilda Belcher, John F. Carlson, William Starkweather, Albert Groll and William and Margaret Zorach.

PHILADELPHIA

The twenty-ninth annual exhibition of oil paintings held by the Art Club appeals to a wide range of interests. Several painters are represented by two canvases each, similar in theme which, though not hung together, show the artist's skill with one subject. There are two orchards in blossom time by Edward W. Redfield, two still lifes of white and green pattern of flowers by Paule Van Roekens, two deep-sea fantasies by Arthur P. Spear and two splendid sea pieces by Amos Birdsall, Jr. Daniel Garber, John F. Folinsbee, Arthur C. Goodwin and John E. Costigan have characteristic winter scenes; Wuanita Smith, R. Sloan Bredin, Carl Lawless and Ernest Blumenstein interpret spring and summer. "Opalescent Autumn" is by Arthur Meltzer. Among the portraits, the most interesting are by W. W. Gilchrist, Jr.; George Gibbs and Maurice Molarsky. Other contributing artists are Lillian B. Meeser, Ralph McLellan, Carroll S. Tyson, Jr., William M. Paxton, Frank A. Brown, Morris H. Pancoast, H. V. B. Magonigle, Alexander Bower, Theresa F. Bernstein and John R. Grabach.

The Art Club's gold medal was awarded to "Bathers" by Frederick Carl Frieseke; two female figures, one nude, one dressed, in sunlit green underbrush. The Weber Prize of \$500 cash, given in memory of Frederick Weber, was awarded to Edmund C. Tarbell for his latest work, which is shown here for the first time: an interior with two figures, "Mary and Mother." Honorable mention was made of "Breezy Day," a figure interpretation by Richard Miller, and the subtly lighted "Beech Woods" by Emil Carlsen. The exhibition was opened with a private view on Dec. 15, and the sixty-nine works will remain on view until Jan. 14. The jury of awards was composed of Edward W. Redfield, chairman; Charles Grafty, George Harding, Benedict A. Osnis, Robert Spencer, A. W. Morris and Carroll S. Tyson, Jr.

The Christmas exhibition at the Print Club displays the work of more than fifty members. Local historic scenes were etched in "Clivden" by Herbert Pullinger and in "Bartrum House" and "Darby Creek" by James Fincken. Rouen was the subject for Joseph Pennell and Earl Horte; birds served a like purpose for Elsa Weber, waterfowl for Frank W. Benson and western mountains for Lee Sturgis. In color there are prints by Margaret J. Patterson, Elizabeth Keith and Elizabeth Gardiner; woodcuts by E. H. Suydam and F. Chalandre, mezzo tint engravings by Frederick Reynolds and an exquisite aquatint by John Taylor Arms. There is a portrait engraving by Timothy Cole, and there are other works in portraiture by Adolphe W. Blondheim, Arthur W. Hinzelman and S. J. Woolf. Among the other etchers are F. Townsend Morgan, Ernest D. Roth, E. A. Soper, Margery Ryerson, McBey, Lee-Hankey, Troy Kinney, E. Blampied, W. A. Levy, H. M. Luquens, Clifford Addams, E. K. K. Wetherill, J. Paul Verees, H. Nelson Poole, J. R. K. Duff, Ralph Pearson, Eugene Higgins, Sears Gallagher and H. B. Shope.

The Christmas exhibition of small works by artist members of the Art Alliance has given the Philadelphian an unusual opportunity to buy gifts that have no duplicates. The sketches are in several media and range in price from \$10 to \$50, as the title cards tell. There are miniature landscapes in water color by Ralph McLellan, water colors by Thornton Oakley and etchings by F. Townsend Morgan which are particularly tempting. Variety is shown, from the rocky seacoast and gardens by Mary Butler to the farm scenes by Mildred B. Miller. Frank Reed Whiteside, Fern I. Coppedge, Anna W. Speakman, Elizabeth F. Washington, Wuanita Smith, Constance Cochran, Alice Kent Stoddard and N. G. Rudolph are those best represented among the members.

In another gallery is an exhibition of extraordinary interest, "American Paintings by American Painters," which is full of contrasts. There are "The Storm," a winter scene by Edward W. Redfield, and a "Marine" storm by William T. Richards, which latter in turn contrasts with a "Marine" by Eric Hudson. Two canvases hold attention through the feeling with which the artist has expressed the spirit of his subject. They are "Spring" by Granville Smith and "Arizona" by Albert Groll. One of the most delicately lovely things shown is an opalescent small oil, "Sand Hills," by Emil Carlsen. Robert Henri, Murray P. Bewley and Mary Cassatt have each a characteristic portrait. The gem of the exhibit is a landscape by Inness called "Albano, Italy, 1874," the price of which is \$2,750. The introspective quality of American landscapists is shown throughout the exhibit, notably in "Windham Farm from Mullins Hill" by Alden Weir. R. Sloan Bredin, who likes people in the open, contrasts with Allen D. Cochran, who reveals the poetry of the "Wooded Hill Top." Examples of the work of Twachtman, F. C. Frieseke, Karl Anderson, Charles H. Davis, John Folinsbee, Blakelock, Edmund W. Greacen, Nancy Ferguson, Jonas Lie, Charles S. Chapman, Ernest Roth, F. W. Hutchinson, Warren Davis and Paul King round out this notable exposition of

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American painting. To further adorn the room there are bronzes by Lucy Perkins Ripley, Anna V. Hyatt, Malvina Hoffman, and particularly a bronze figure of a woman on tip-toe reaching high above her head with one hand, called "Star," by Harriet Frishmuth.

The Fellowship of the Pennsylvania Academy of the Fine Arts renewed its local exhibitions by opening on Dec. 19 an invitation show of pictures and sculpture at the Philomusian Club in West Philadelphia. The Fellowship Gallery had excellent sketches among the hundred shown by the Cresson scholars. Those that stood out were pencil scenes of Carcassonne by Walker Hancock and pencil sketches by Edward Shenton, a dainty water color of Venice by Frank Stamato, and work in water color and oil by Barse Miller, Carolyn Haywood, Walter Joseph, Paul Gill, Irma Howard, May Carroll Curtis and W. Fon. A few pieces of sculpture by Hancock and Kurtz were used on the mantels.

The Print Club has an exhibition of English etchers, of whom Lee-Hankey and James McBey are well known here, but the others, C. R. W. Nevinson, Ernest Lumsden, Tom Maxwell, Oliver Hall and Fred C. Farrell, although well known abroad, are strangers to Philadelphia. Etchings were sold by Henry Rushbury, Lee-Hankey and McBey and one by Sylvan Goss showing his father, Edmund Goss, Librarian of the House of Lords, sitting in his library. "The Tee," by John R. Barclay, suggests opportunities in depicting sports. To these are added ten drawings in pencil from the nude by Charles Grafty, of the Pennsylvania Academy, and, in bronze, his portrait busts of Felix the Evangelist, George C. Thomas, Mrs. Grafty, Bartlett, as his mother knew him (which is esthetic), and Bartlett as his friends knew him (which is slyly humorous), and Childe Hassam. Symbolic figures are of War, the Vulture of War, Aeneas and the Symbol of Life, all splendid instances of the keen insight, grace and power of Mr. Grafty's work.

The water color exhibition was closed at the Academy on Dec. 10, but not until more sales had been made. Those not previously reported were: "The Garden" by Kenneth G. Howe, two aspects of "Parker's Ford" by John J. Dull, a nude by Earl Horte and "Midsummer Reflections" by Mabel Hall. Bertha Swin del received an order for a miniature. Etchings sold were "Venice" by Clifford Addams, two copies of "Where the Sea Breaks Through" by F. Townsend Morgan, a dry-point by Sears Gallagher, "The Twins" by John Taylor Arms, and his beautiful aquatint "Dawn."

The sixth annual exhibition of work done at Chester Springs, held at the Academy, has been judged. The first prize of \$100 went to "Along the Canal" by John N. Fossler; second, \$50, to Robert Atwood for "Chester County Farm House"; third, \$50, to Louise E. Zaring. Landscapes by Johanna Ridpath and Grace Norcross were sold.

The Pennsylvania Academy of the Fine Arts has sent out notices of the 118th annual exhibition to be held Feb. 4 to March 25, 1923. Works will be received until Jan. 15. Five medals and \$1,150 offered as prizes. The jury of selection is: For Painting, William M. Paxton, Gifford Beal, Emil Carlsen, Robert Henri, Felicie Waldo Howell, Paul King, Richard S. Merman, Henry B. Snell, Leslie P. Thompson, Carroll S. Tyson, Jr., and Martha Walter; for sculpture, Anna Vaughn Hyatt, Charles Grafty and Albin Polasek. On the hanging committee are Messrs. Paxton, King, Grafty and Tyson and the president of the Academy.

In a national competition held by the Pencil Points Magazine, a prize was won by George A. Gibbons for a pencil rendering of scenes in La Porte, Pa. In the competition for the poster for the twenty-second annual automobile show to be held in Philadelphia, the first prize of \$100 was won by Paul Swisher, and the second of \$50 by Edwin Gammon. Gibbons and Gammon are studying art under the auspices of the United States Veterans' Bureau and all three men are students at the School of Industrial Arts. On Dec. 16 the annual alumni dinner was held before the opening of the exhibition.

—Edward Longstreth.

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GRAECO-BUDDHIST HEAD OF A BODHISATTVA IN THE PENNSYLVANIA MUSEUM

PHILADELPHIA—The Oriental department of the Pennsylvania Museum has just received from Charles H. Ludington, a trustee and member of the Museum committee, the gift of a Graeco-Buddhist terra cotta head, believed to be that of a Bodhisattva (Buddha-elect). The head is only 4½ inches high, yet is possessed of such peculiar charm that it at once ranks above many more ponderous and obvious sculptures in the Museum. It belongs to the period which followed Alexander's conquest in 324 B. C., when Greek art and Greek thought permeated

for a brief time the art and thought of the Orient.

On the circlet which binds the wavy hair of this head, probably Gautama himself before his enlightenment, are three flower ornaments, possibly meant to represent jeweled studs, and the scar from which a fourth has been broken. Large jeweled pendants are in the ears. The material is rather coarse sandy pottery baked at a low temperature and subsequently colored, and traces of red are left on the lips and eyes and nostrils. The surface is composed of finer, smoother clay than the interior.

The Museum Bulletin says that "the

almond eyes, with sharply indented lids, the carefully cut mouth and rounded chin are entirely typical of the best period of Graeco-Buddhist art which, according to Poucher, is the earliest. But if there are traces of our own classical tradition, they are worn with a difference. The curving nose and noble poise of the shapely little head are in this case Indian. The shell of Alexandrian craft was indeed brought to the far-away satrapy of Gandhara, but the result was a bastard art at best. Where it has distinct beauty, as in the two examples in our Museum, it is not because of the Greeks but in spite of them.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Mezzotints by Sidney E. Wilson, beginning Jan. 1.

Ainslie Galleries, 677 Fifth Ave.—Paintings by F. Harriman Wright; paintings by H. Melville Fisher, to Dec. 30.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Arden Gallery, 599 Fifth Ave.—Decorative paintings, Durant faience, imported glass, etc., to Dec. 29.

Art Center, 65-67 East 56th St.—Joint exhibition by The Art Alliance and the New York Society of Craftsmen, to Dec. 29; reproductions of antique glass by H. O. Moeller to Dec. 31; work by Pictorial Photographers, to Dec. 31; decorative art and craft work in the Co-operative Gallery, to Dec. 31.

Babcock Galleries, 19 East 49th St.—Annual exhibition of cabinet paintings, to Dec. 29; paintings by Harold L. Phelan, to Dec. 30.

Belmaison Gallery, John Wanamaker's—Paintings, drawings and water colors of interiors, to Dec. 30.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Brooklyn Museum, Eastern Parkway.—Special exhibition of contemporary English and French paintings; Indian and animal pictures and bronzes by Edwin Willard Deming; seventh annual exhibition of the Brooklyn Society of Etchers.

Brown-Robertson Galleries, 415 Madison Ave.—Pictures for children; water colors by William B. Green, to Dec. 30.

Brummer Gallery, 43 East 57th St.—Sculpture and drawings by Rodin, to Jan. 13.

Civic Club Gallery, 14 West 12th St.—Exhibition of modern paintings by Lechaye.

Daniel Gallery, 2 West 47th St.—Paintings by Charles Demuth to Dec. 30.

Dudensing Galleries, 45 West 44th St.—Paintings by Blakelock, to Dec. 30.

Durand-Ruel Galleries, 12 East 57th St.—Bronzes by Degas.

Ehrich Galleries, 707 Fifth Ave.—Annual Christmas exhibition of paintings by old masters, to Dec. 30.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearon Galleries, 25 West 54th St.—Portraits by John da Costa, through December.

Ferargil Galleries, 607 Fifth Ave.—Little paintings by the National Association of Women Painters and Sculptors.

Ferargil Studio, 24 East 49th St.—Drawings by Homer Martin and decorative textiles by Fannie Willcox Brown.

Fine Arts Bldg., 215 West 57th St.—Joint exhibition of the New York Water Color Club and the American Water Color Society, to Jan. 9.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Etchings by Rembrandt, through December.

The Misses Hill Gallery, 607 Fifth Ave.—Exhibition of work by artists living in Silvermine, Conn., to Jan. 1.

Kennedy Galleries, 693 Fifth Ave.—Marine paintings by John P. Benson, through December; drawings by Sanchis Yago to Dec. 29; etchings and drawings by Edmund Blampied, through December.

Keppel Galleries, 4 East 39th St.—Etchings, lithographs and dry points by Kerr Eby, to Jan. 15.

Kingore Galleries, 668 Fifth Ave.—Portraits by

Blaas da Lezze, and sculpture by Seraphim Sudbin.

Knoedler Galleries, 556 Fifth Ave.—Portraits by Arthur de Ferraris, to Dec. 30; paintings by Leon Bakst, to Dec. 30; old sporting prints; portrait of Sir Walter Scott by Raeburn, Dec. 26 to Jan. 9.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by modern American and European Masters, to Dec. 30.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis & Simmons, 613 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macheth Galleries, 450 Fifth Ave.—Water colors by Joseph Pennell and imaginative landscape by W. G. Kriehoff, to Dec. 30.

Majestic Art Galleries, Hotel Majestic.—Paintings of the Sleepy Hollow Country by Wells M. Sawyer, to Dec. 30.

Metropolitan Museum, Central Park at 82nd St.—Special exhibition of prints; exhibition of Japanese prints by the primitives.

Milch Galleries, 108 West 57th St.—Paintings by Henry C. White, Dec. 26 to Jan. 13.

Montross Gallery, 559 Fifth Ave.—Paintings by Henri Burkhard, Dec. 26 to Jan. 14.

Munich Art Associations, Hotel Waldorf-Astoria.—Paintings and sculptures by members, to Dec. 25.

Musmann Gallery, 144 West 57th St.—Etchings by American artists, to Jan. 8.

National Arts Club, 119 East 19th St.—Special exhibition of the work of members, to Dec. 29.

The New Gallery, 600 Madison Ave.—The "Hundred Dollar" Holiday Exhibition of Modern Paintings, to Jan. 2.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery.

N. Y. Public Library, 96th and Madison Ave.—Landscapes by John Kellogg Woodruff, to Dec. 30.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reinhardt Galleries, 606 Fifth Ave.—Early Chinese art, arranged by Royal Art Galleries Kleykamp, The Hague.

Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by A. Brouet.

Scott & Fowles Galleries, 667 Fifth Ave.—Original drawings by Arthur Rackham, to Jan. 1. Société Anonyme, 19 East 47th St.—Exhibition by Jacques Vallon.

Society of American Fakirs; 11 East 44th St.—Paintings by members.

Mrs. Sterner's Gallery, 22 West 49th St.—Paintings of birds by Charles E. Heil and etchings and lithographs by American artists, to Jan. 1.

Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of XVIII century English pictures.

12th Street Studios, 7 East 12th St.—Paintings by Louise Upton Brumback.

Weyhe Galleries, 708 Lexington Ave.—Etchings by Piranesi.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings and water colors by George Biddle; water colors by Marius Hubert Robert.

Max Williams Gallery, 538 Madison Ave.—"Etchings by a Business Man" (C. J. Post).

Howard Young Galleries, 620 Fifth Ave.—First New York exhibition of paintings by C. Arnold Slade, to Dec. 30.

**SALES TOTAL \$28,583
AT WINTER ACADEMY**

(Continued from page 1)

"Ship Yard" by L. L. Balcom, "Machine Guns" and "Bit of the Argonne" by Kerr Eby, three pencil drawings by Chauncey F. Ryder, "Cuenca—The Cliff Dwellers" by Ernest D. Roth, "Brother and Sister" by Margery A. Ryerson, "Malina" and "Both Members" by William Auerbach-Levy, "Cardenio Discovered" by Eugene Higgins, "Young Blue Jay" by Charles E. Heil, "Emily" by H. Sewell, and "Italian Fisher Fleet" by Anna E. Frost.

Mask by Salvatore as a Gift

A mask by Victor Salvatore was chosen by the National Sculpture Society as the gift to be sent to each of the society's lay members. This mask is a woman's face cast in bronze.

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